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ANNOUNCEMENT

THE ANTIQUARY
OCTOBER
1914

Among the articles in the October "Antiquary" will be "Spurious Objects of Egyptian Antiquity, as illustrated by a few Specimens, made recently at Gurnah and Luxor," illustrated, by MR. R. COLTMAN CLEPHAN, F.S.A.; *a translation by* MISS MARY GURNEY *of "Pictures from Italian Peasant Life in the Middle Ages," by* HERR FREDERIC HERMANIN; *and the conclusion, illustrated, of "Notes on Birds in Mediaeval Church Architecture," by* MR. G. C. DRUCE, F.S.A.

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The Antiquary.

SEPTEMBER, 1914.

Announcement of the October "Antiquary" will be found on page 2 in front.

Notes of the Month.

AT this time of national stress and tension it is difficult to concentrate our attention on any subject other than that which fills the newspapers and engrosses the thoughts of every patriotic Briton. Our contemporary the *Architect,* in its issue for August 7, gave us the excellent motto—"Close up the ranks and keep things going"; and that really expresses in simple language the duty which we can all help to perform. Every man who can will take his place in His Majesty's forces. The rest of us can best render service by keeping cool, discountenancing selfishness in the use of food or other material, and quietly going about our ordinary business. The British Empire enters this war of the nations with clean hands and a clear conscience. Let us who are non-combatants so bear ourselves, and so help to bear one another's burdens, that when the end comes—when liberty and civilization have been vindicated and reinstated—we also may feel that we face the new conditions with clean hands and clear consciences.

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Owing to the unsettled condition of the country occasioned by the war, it was decided to cancel the annual meeting of the Cambrian Archæological Association, which was to have been held at Dolgelly on August 17 to 22. This was the more regretted as the meeting promised to be the largest attended of any since the formation of the association in 1846, upwards of one hundred members having applied for tickets.

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In the *Manchester Guardian*, July 25, the London correspondent of that journal wrote: "The work of sifting the Roman rubbish-heaps on the site of the old Post Office, of which I have already given some account, is now completed. The City Corporation and the Goldsmiths' Company have both given grants towards the cost, and the money has been well repaid by an extremely varied and interesting lot of finds. If you sunk a shaft in any part of the City you would be likely to turn up scraps of Londinium, but of course the rubbish-heaps are always the richest depository of the remains of the buried civilizations. Under St. Martin's-le-Grand they found a large collection of pottery fragments, some of the pieces having the potter's stamp beautifully distinct. One piece of tile has an inscription which is, as it were, the trade mark of the Roman firm which contracted for building some first or second century house or public office. A rare find is a bit of painted wall plaster, of which a piece was found long ago in the Roman bath in Cannon Street. The colour is still wonderfully fresh. There is a brick which a dog signed with its paws by running over it while it was drying, and another has the print of a sandal. The workmen in the brickyards of Roman London seem to have been fond of scribbling, as witness the brick in the Guildhall Museum with an inscription that may be translated, 'Austalius goes off on his own for a day every fortnight.' The number of antlers and bones of stags that

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have been found are held to support Sir Laurence Gomme's theory that the predominant worship in Roman London was that of Diana, as it was usual to sacrifice stags to that goddess. An interesting point is that no traces were found of the Celtic London, but probably the British settlement did not stand so far from its centre on Ludgate Hill. A stone ball was found about the size of the old gutty golf-ball; also an iron instrument which looks like the thick end of a driver. Some fanciful antiquarian ought now to come out with the theory that the Romans invented golf."

⚜ ⚜ ⚜

On behalf of the Yorkshire Archæological Society, and under the personal direction of Mr. P. W. Dodd, excavations are being carried on on the site of the Roman fort at Slack, Outlane, near Huddersfield. The excavations are being mainly conducted on the site of the barracks, and it would appear that these were constructed mainly of wood. The foundations of one large barrack building and portions of several others have been found, and considerable progress has been made in tracing the streets of the fort, some of the kerbs having been found in excellent condition. A good deal of pottery has been unearthed, and other "finds" include two Roman coins, a bronze brooch and an axe-head. It is hoped to uncover the remains of other barrack buildings before the season is over, and to investigate the east rampart and the north-east corner of the fort.

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At Messrs. Knight, Frank and Rutley's sale on Wednesday, July 15, of early Georgian fittings in the old residences in Argyll Place, by order of the Westminster City Council, the carved panelling to walls on the first floor of No. 6 realized 54 guineas; a massive chimney-piece, white marble, inlaid with Irish green, 41 guineas; a similar lot, 40 guineas; and a carved wood mantelpiece with marble slips and iron grate, in No. 7, Argyll Place, £50. Three six-panelled doors with carved mouldings and Georgian door heads, went for £53; a white marble mantelpiece with carved frieze and caryatide jambs, £168; a white marble mantelpiece with carved frieze inlaid with green marble with open grate, 70 guineas. Five six-panelled doors with carved egg and tongue mouldings and architraves and three overdoors, fetched 43 guineas; and five panelled shutter linings with carved mouldings and architraves, £27.

The same firm will sell this month, September, the Tudor, Stuart and Georgian furniture and works of art in the mansion of Parnham, near Crewkerne.

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Mr. Martin Shaw Briggs has been contributing a series of illustrated papers on "The Architecture of Genoa" to the *Builder*. The first three articles appeared in the issues for July 24, 31, and August 7.

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The King, having learned that there were at Windsor several pieces belonging to armour shown in the Tower of London, has commanded that these should be returned to complete those suits of which they originally formed parts. The armour in question belonged to Henry VIII., William Somerset, Earl of Worcester, and Sir John Smythe. Of Henry VIII.'s armour two grandguards, one pasguard (extra pieces for the joust), four gauntlets, a pair of saddle steels and the great brayette have been transferred, all pieces of great historic and artistic interest. With these is the half-suit of the Earl of Worcester, of which the helmet alone weighs close on 20 pounds. The decoration of this and of the Smythe armour are the same as that on the armours which have always been shown in the Tower. That on the Smythe suit is extremely beautiful and almost in its original condition. Delicate figures of the cardinal virtues are engraved in gilt on a "sanguine" background. Besides these there is a shield of Charles I. when Prince of Wales. These additions are by far the most important since the year 1661, when the armour was collected from Greenwich, Hampton Court, and other Royal palaces and stored in the Tower of London. The armour is now exhibited in the White Tower.

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Mr. J. Tavenor-Perry contributed to the *Architect*, July 24, an interesting paper on "The Origin of Lion Bases," with numerous

illustrations from his own facile pen. "One of the most striking features in the mediæval architecture of Italy," wrote Mr. Perry, "is the base formed of a lion or other animal given, at first, to the pillars or portals and, later on, extended to the supports of ambones, fonts, and candlesticks. It did not result from evolution out of any style preceding that on which the architecture of the period was based; and its appearance was sudden and at first sight unaccountable, but it can be fixed within very narrow limits of time. It is entirely absent from the Greek and Roman buildings, the ruins of which lie thickly scattered over the Peninsula and Sicily, and it cannot be traced in any of the phases of Byzantine or Lombardic work of previous times; moreover, the same idea, treated with marked differences, made its appearance almost simultaneously in other and widely separated localities evidently not suggested by the first efforts of the Italian architects." The paper showed that wherever the lion base is found, "its use and origin can always be traced back to the lion portals of the Hittite cities."

Mr. B. A. Taylor, of 41, Wisbech Road, King's Lynn, who kindly sends us the photographs here reproduced, writes: "The enclosed are photographs of one of the first oil lamps made. The stand can be used as a

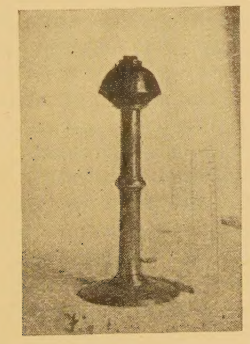

FIG. 1.

candlestick when the lamp is not required. The oil well, as can be seen in the second illustration, is very small when compared with those in use at the present day—it holds about one-seventh of a pint! The burner was constructed to take two small circular wicks. A small glass chimney was supported by a wire frame; but the latter has,

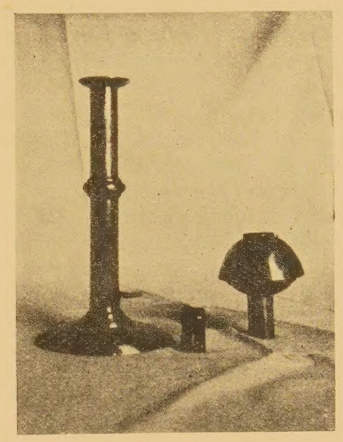

FIG. 2.

unfortunately, been broken off. At first these lamps burned seal oil, but later colza was used."

Mr. F. Harris Mitchell, of Chard, has lent to the Victoria and Albert Museum the famous Gothic Bench, for many years in the "Green Dragon" Inn, at Combe St. Nicholas, Somerset. This is now exhibited in the Department of Woodwork, in Room 21, near the Exhibition Road entrance to the Museum, and thus affords to students of old English furniture an opportunity of observing one of the best-known specimens extant of the pre-Reformation period. This bench has long been known to connoisseurs; and was illustrated, in 1859, in Parker's *Domestic Architecture in England*. Mr. Fred Roe also published an excellent account and drawing of it, in its original situation, in his *Old Oak Furniture*. The wood-cut in Parker, in spite of its bad drawing, shows that an important detail of decoration has been lost since his day—viz., the figure of an angel bearing a shield, which formerly constituted the terminal of the curious overhanging beam on the left side of the bench. This loss is the more regrettable as the device on the

shield, which appears to have been a goat's head, might have afforded a clue to the origin of the bench. It can hardly have been made in the first place for a small village inn, but probably had its first home in the refectory of some monastic establishment. The table, with a Gothic arcaded frieze, had also disappeared before Mr. Roe made his drawing. In spite of this mutilation and loss, the fine proportion and execution of the linen-fold back and other details gives this piece of furniture a special value to students. It has been set up against a background of linen-fold panelling, and adjacent to a Gothic window-frame in oak, from Hadleigh, Essex, recently presented to the Museum by Mr. A. H. Fass, while other appropriate furniture is placed in the neighbourhood. The English, French and Gothic woodwork has now all been rearranged in this gallery, where it can be seen to better advantage than in its former situation.

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In room 52 is also displayed a recent purchase of considerable interest—a quantity of plaster-work, decorated in *grisaille*—which was acquired for the museum from an old house at Stodmarsh, Kent. These panels fall into two groups, one representing the story of Diana and Actæon, flanked with full-length drawings of a lady and of her maid in costume of the middle of the sixteenth century, and the other group consisting of emblems of four of the planets—Jupiter, Venus, Mercury, and the Moon, each with one of the signs of the Zodiac and a landscape emblematic of one of the months. Apart from their intrinsic value as rare specimens of early plaster decoration in England, these panels are of peculiar interest, inasmuch as each of the last-named is copied from an engraving by Virgil Solis, the Nuremburg goldsmith (born 1514, died 1562), and actually bears his monogram. Solis is proved, by a drawing recently purchased for the Department of Engraving, Illustration and Design, also to have given attention to the story of Actæon; and while it cannot be suggested that he himself was in any way directly responsible for the execution of the Stodmarsh paintings, it is evident that they must have been done by someone—and, as proved by the costume, a contemporary—who had a singularly intimate knowledge of the Nuremberg master's work. Technically, they suggest a simple and effective method of wall-decoration, to which those now endeavouring to revive the art of mural painting might well give their attention.

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In 1855, Mr. Thomas Bateman (*Ten Years' Diggings*) examined a huge tumulus near Monyash in Derbyshire, and prepared a plan with small views of its great burial chambers, three of which were from 8 to 9 feet in length. Early this last July, Mr. J. Ward, F.S.A., visited the spot. All he found was a patch of rough, stony ground covered with rank vegetation, and furrowed with the cuttings of stone-gatherers. One of these, a long, sinuous one, was quite fresh, and apparently was in progress, for in it lay a heavy quarryman's hammer. Along its sides were stacked the stones in somewhat graded heaps, ready for removal—perhaps twenty cart-loads in all. No trace of the chambers remained.

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Rearrangement of the contents of the Guildhall Museum is now virtually completed. Domestic objects of mediæval and subsequent periods have been placed in cases at the south end, and the larger metal objects have been put behind the pottery. The remarkable collection of pilgrims' signs, Tudor caps, knives, pipes, glass and spurs is shown to much greater advantage. Mr. Bernard Kettle, the curator, states that among the more important additions recently made are a large map of Roman London, prepared by Mr. Francis Reader, and the Mayoralty Seal of 1381, made under the direction of William Walworth, Mayor, and containing the earliest known representation of the City's arms. Lady Dimsdale, the widow of the late Chamberlain, has given two coin cabinets, a seal of the Chamber of London, 1693, and a warrant signed by the Commissioners for rebuilding St. Paul's Cathedral after the Great Fire, appointing John Slyford "carter for the carrying of rubbish." Various casts of objects in the museum were made for inclusion in the London Museum. The photographic survey of threatened buildings has been consider-

ably augmented, and a complete set of photographs of Cloth Fair added.

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Tattershall Castle, Lincolnshire, was opened to the public by Lord Curzon of Kedleston on Saturday, August 8. It will be remembered that in the autumn of 1911 Lord Curzon purchased the Castle, and, subsequently, the famous sculptured stone fireplaces which were on the point of removal from the country. During the last two and a half years the work of restoration has proceeded, and is now complete. The two moats which had been filled in have been re-excavated, and the fabric of the castle, which was in partial ruins, restored to its original condition.

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Thanks to the combined efforts of the Yorkshire Archæological Society, the officials of the Society for the Preservation of Ancient Monuments, and the Duchy of Lancaster, the great Roman road, which runs over the property of the latter on Wheeldale Moor, near Goathland, has been carefully bared in sections and laid open to the public view. Notice-boards have been put up, and everything done to protect the road. If this had not been taken in hand at once, before long it would have been too late, and this splendid relic of the Roman occupation of Yorkshire would have been a thing of the past. A photograph of a section of the road, showing something of its construction, appeared in the *Daily Graphic*, July 22. Other views were given in the *Yorkshire Weekly Post*, August 1.

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Among the earlier acquisitions made by the authorities of the Victoria and Albert Museum were four wooden columns from South Italy with very remarkable capitals; but owing to the exigencies of space they had at first to be relegated to a somewhat dark corner of the architectural court, and it is only since the rebuilding that they have been placed in a position where they can be properly studied, and one more worthy of their artistic merits. In the *Burlington Magazine* for August, Mr. Tavenor-Perry describes the decorations of these capitals and discusses their iconography, with excellent illustrations by his own pen. He shows that they are the remains of an ambone, and suggests that "it is probable, or at least possible, that this wooden ambone once served for the Cappella Palatina of the castle in Salerno, built at the end of the eighth century by the Lombard Duke, Arechi II., and restored by Robert Guiscard—whose second wife, Sigelgaita, was a Lombard Princess—after his capture of the city, when he made the castle his principal residence. The date 1075 quite accords with the style of the work; and the Lombardic character of the sculpture, the Byzantine suggestions in some of the arrangements, the Oriental type of some of the symbols, and the general Saracenic effect of the whole, were perhaps only possible to find blended in such a place and at such a period."

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The *East Anglian Daily Times* of July 27 reported that, while workmen were engaged in excavating for the purpose of building some new cellars on ground belonging to Mr. J. D. Cobbold in Turret Lane, Ipswich, they came, about eight feet below the surface, upon the massive foundations of a previous building, in the shape of an old wall. This wall, which appears to have been some ten feet or more thick, was built of great lumps of cement, stones and flints, set in mortar, such as was used by the early church-builders of the twelfth and thirteenth centuries—mortar the quality of which is as good and tenacious to-day as when laid by those early craftsmen.

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"From the position of this find," said the journal, "there is every probability of its being a part of the foundations of some portion of the great monastery of St. Peter and St. Paul, which occupied six acres of ground abutting on St. Peter's Street, and behind the Church of St. Peter, which is one of the oldest in the town. This monastery was founded in the reign of Henry II., and belonged to the Order of Augustin, or Black Canons. It was most liberally endowed, and was one of the most important in a district rich in monastic buildings. No record of the structure exists, but it is believed to have been of considerable magnificence; that it was of a substantial character is proved by the portion of the foundations now brought to light. At the Dissolution this was the

second monastery to be closed in Ipswich, and in 1527 its revenues were granted to Cardinal Wolsey for the purpose of establishing his great College of Christchurch at Oxford, and a like college which he then contemplated building and endowing in his native town. He appears to have utilized a portion of the monastic buildings, adding thereto, and it was at this period that Wolsey's Gate was erected. The fall of the great Cardinal, followed by his death, put an end to his educational schemes as far as Ipswich was concerned. Henry VIII. resumed possession of the monastery and college, granting them later to one of his favourites, by whom they were dismantled, and this was reported to be so effectually done that the plough passed over the ground. This is quite likely, as old maps of the district mark a number of orchards as being in the neighbourhood.

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"It has always been understood that not a stone of the old buildings remained. It is this fact that makes the present discovery of some of the old foundations of particular interest to archæologists. The exact extent of the wall cannot be ascertained, but it gives the idea of going for some distance. Abutting on the wall on one side is a brick culvert about four feet high and three feet wide, the building of which is of a much later date. It was probably put in for the purpose of carrying and discharging into the river the water from one of the open courses which used to supply the town, and were at certain spots diverted and taken underground. All that is available has been photographed by Mr. Woolnough, Curator of the Museum."

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Under the title of "A Gothic Refectory of the Fifteenth Century," the *Connoisseur* for August contained an interesting and finely illustrated article by Mr. M. F. Sparks on the beautiful banqueting-hall, built A.D. 1470, and known as the "Halle of John Halle," which still stands, in a remarkably perfect state of preservation, in that part of Salisbury termed the Canal, which is now one of the main business thoroughfares of the city. John Halle was a wealthy wool merchant, who flourished in the reigns of Henry VI. and Edward IV. "The presentment of the owner, the ancient merchant himself," says Mr. Sparks, "has been fortunately preserved in a compartment of one of the windows. He is represented, habited in the rich costume of the time, supporting with one hand the banner of Edward V. (heir-apparent to the throne), and with the other grasping his dagger, as in the act of swearing fealty to the reigning dynasty. The portrait presents an interesting specimen of the costume of the wealthy merchant of the Middle Ages. The long-toed shoes are like those worn in the time of Richard II., when it was the custom among gallants to fasten the long projecting toe of the shoe up to the knee with chains of gold and silver. The parti-coloured hose was then the garb of the gentleman, though subsequently it was made the 'motley' of the fool. The 'doublet,' fastened by a girdle, and surmounted by the 'partelet,' formed the covering for the body; while the hat of white cloth, high in the crown, with a feather secured by a gold brooch, completed a costume that might even now be considered picturesque."

Geology and Prehistory.

By J. Reid Moir, F.R.A.I.

THE remarkable advances in recent years of the study of ancient man, and the consequent recognition of the occurrence of a persistent type of flint implements in certain geological deposits, have brought the two sciences of Geology and Prehistory into close association, and it seems to me to be desirable to discuss the various aspects of this association and to endeavour to suggest how it may be helpful to both of them. It is, I think, high time this *rapprochement* took place, as in the past an almost impassable gulf has appeared to separate the activities of geologists and prehistorians, the former regarding the latter as outside the pale of exact science and therefore not of much account, while the prehistorians saw in their friends, the geologists,

men unfamiliar with flint implements, whose views could not in consequence carry much weight.

But this mutual distrust and separation, whether well founded or otherwise, has had, in my opinion, a very detrimental effect upon both sciences, and must, I submit, now be finally abandoned if any real advance is to be made towards a precise knowledge of the antiquity of man and the nature and method of deposition of the geological formations in which his flint implements occur.

There is no doubt that the prehistorian owes a great deal to the geologist for giving him a general idea of the characteristics and meaning of the various late Tertiary and Quaternary beds which are embraced in the human period, but the divergence of opinion which exists among geological experts as to the exact interpretation of these beds shows that no really reliable data are at present available which would make such marked disagreement impossible.

On the other hand, the geologist must acknowledge that the prehistorian has shown him that unfossiliferous deposits of uncertain age can be dated when the flint implements contained in them are examined by an expert on humanly struck flints. But as with geology, so with prehistory, marked divergence of opinion on certain points is very evident, demonstrating again the present lack of exact knowledge.

This unfortunate state of affairs has naturally resulted in very loose and unscientific statements being made on both sides, and it is my purpose to endeavour to show how such unsatisfactory pronouncements may be avoided in future.

In the first place, I consider it to be necessary for geologists and prehistorians to recognize that both the sciences they are studying are of a highly complex nature, and require hard and concentrated work if any real mastery of them is to be obtained.

When once these facts are recognized and a mutual respect engendered, I do not think we shall hear the same wild statements made by geologists in reference to prehistory, or by prehistorians regarding the findings of geologists.

Secondly, it seems to me to be necessary for geologists, in deciding the age of any given unfossiliferous deposit, such as are so plentiful in late Tertiary and Quaternary beds, first of all to search for and examine any flaked flints which may occur in it. Then a comparison should be made with others from deposits of a like nature which are definitely dated by the presence of fossils or on other grounds.

It may be that the deposit of uncertain age under consideration contains one or more groups of flaked flints of different types and ages, and if so, these groups must be separated and compared with those which occur in the other beds of which the age has been ascertained. If a close agreement in form is observed between the specimens from the two deposits, I would suggest a further comparison of the colouring and patination of the two series, and an examination of the surfaces of each for striations, incipient cones of percussion (these are caused by the impact of one stone upon another), and signs of rolling by water. Then also the presence or absence of glaze upon the flaked surfaces should be noted, and any signs of thermal action upon the specimens.

Lastly, the flints from the different sites ought to be closely examined, and if possible a decision arrived at as to whether they had both been originally derived from the same zone of the chalk.

If such an examination as I have outlined were carried through, and a close agreement found to exist on the different points enumerated, it would, in my opinion, afford very strong, and, in fact, almost certain evidence, that the deposits from which the specimens were derived were of the same age; while if, on the other hand, no such agreement was found to exist, equally satisfactory proof would be afforded of their dissimilar antiquity. But whichever conclusion was indicated, a critical examination of these flints would, in addition to settling possibly the age of the deposits, furnish very good evidence as to the mode of their deposition, and the nature of the pre-existing beds from which they had been derived. Let us consider to what conclusions such an examination would lead us.

The differing groups of flaked flints would point to the former existence of various beds which by some cause or another, probably

the action of flood waters, had been broken up and redeposited, forming one deposit.

The classification based upon the forms of the specimens would, in all probability, be supported by their colouring or patination, and indicate that they had been subjected to dissimilar conditions before the laying down of the deposit in which they now occur.

If the colouring or patination was found to be the same as is to be observed upon flints lying upon the present land surface, and presumably caused by such exposure, the conclusion would be drawn that these flints also had at one time been so exposed, and that in consequence the deposit under consideration must be formed at least in part of a denuded and broken-up land surface. It would be obvious that the dissimilar colourings of the groups of flints contained in the deposit must indicate that they had had different histories before the laying down of the beds. Otherwise they would all present a uniform colouration such as would be imposed by a single and uniform matrix.

The striations on the flints would in the first place indicate that at some period before or after the deposition of the bed in which they occur they had been subjected to some form of moving pressure, possibly set in motion by the action of ice, while a close examination of these striæ would clearly demonstrate whether this pressure had acted before or after such deposition.

This result could be obtained by observing whether the thin shattered plates of flint which are formed when a point passes over a stone under pressure had been weathered out or not. This weathering out has been noticed to take place upon stones exposed to thermal effects upon a land surface, while in deposits which by their nature are immune from such effects no such change occurs. Thus if the striations on the stones in the bed under examination were found not to be weathered out, it would be almost certain that these had been imposed by movements of the bed itself, and consequent grinding of one stone upon another, since its deposition.

If, on the other hand, the striæ were seen to show signs of having been weathered, evidence would be afforded of the former exposure of such stones upon a land surface, and this would support the evidence of such exposure afforded by the patination which I have already mentioned.

The incipient cones of percussion and signs of rolling by water would, if recognizable upon the large majority of the stones examined, demonstrate that the deposit had been laid down by turbulent water, while if only one group of the specimens exhibited such indications, it would show that while at some period in their past history they were subjected to such actions, the deposit in which they, with others, now occur, was not laid down under these conditions.

The presence or absence of glaze and thermal effects upon the specimens, though useful in comparing the flints from the different deposits, does not in the present state of our knowledge tell us very much, and so must be left for future consideration when that knowledge has advanced.

These appear to me to be some of the conclusions which can be reached by a critical and enlightened examination of any series of flaked flints, and I do not think that any serious geologist would dispute their importance.

I also consider that if such an examination is conducted in future, the conclusions arrived at as to the age of certain deposits will have to be altered, and various beds said to have been deposited by "torrential" water will be found to have been laid down under almost tranquil conditions.

I give it as in my opinion that if such misunderstandings are to be avoided in future, *and in fact if any real and certain knowledge is ever to be gained of the nature and meaning of many deposits of the late Tertiary and Quaternary periods, geologists will have to make up their minds to study and recognize the evidential value of flint implements in arriving at their conclusions regarding such deposits.*

The prehistorian, too, has serious work before him if he is to place himself in a really sound and scientific position.

In the first place, it is my opinion that no one who intends seriously to take up prehistory should do so until he has made himself in some measure familiar with the natural and artificial fracture of flint, and that unless he is so familiar he cannot be looked

upon as a reliable judge of flint implements. This question of flint fracture is of vital and fundamental importance, and it is really remarkable that so little attention has till quite lately been paid to it. The results of this neglect are very obvious in the ranks of prehistory, as in no other science that I know of are there such sharp differences of opinion upon matters which experimental work could very easily settle. This lack of precise and scientific knowledge also operates detrimentally in allowing a number of people to engage in the study of prehistory who are really not suited for the work, and who, by the enunciation of extreme and sometimes fantastic views, "spoil the pitch" for other and really serious investigators.

The presence of such divergent views, and of people who are sometimes aptly described as "cranks," is a sign of weakness in the science of prehistory, and it seems to be advisable to consider how it can be eliminated.

First and foremost, a thorough-going, scientific study should be made by some competent person or persons into the mode of formation and structure of flint itself, and the differences, if any, which exist in the nature of examples from different localities.

Secondly, a series of experiments with flints subjected to various kinds of fortuitous and directed pressure should be carried through and the results very carefully recorded.

Thirdly, a series of experiments with flints subjected to various kinds of fortuitous blows should be conducted, and the results recorded and compared with those obtained by pressure.

Fourthly, flints should be subjected to the effects of great heat and cold, and the fractures so produced compared with those formed by percussion and pressure.*

Then experience ought to be gained in the making of flint implements by practical flint flaking, and the consequent recognition of the manner in which the ancient craftsmen did their work. Having carried through these experiments, and having obtained by so doing a really first-hand knowledge of the fundamentals of the subject to be studied, the prehistorian could go on to the recognition and meaning of "hinge fractures," "truncated flakes," and the like, and finally turn his attention to the forms of the various well-known types of implements, and really see wherein they differ from each other.

Instead, however, of this procedure being adopted, the general rule is for a student to *commence* by examining the finished implements, and if he examines them long enough to finally put himself forward as an "expert" on prehistory. Or, again, let us suppose two prehistorians are examining a series of flaked flints found in some ancient deposit hitherto looked upon as of prehuman date, and that they are divided in their opinions as to the specimens, one saying the flints are humanly flaked, while the other holds to the view that they are purely "natural." And suppose a third person joins them, and having heard their remarks, asks them to give him *definite, scientific reasons* for holding such views—in nine cases out of ten he would find that both had been swayed solely by prejudice and preconceived opinions.

This may appear strange reading to those used to exact scientific methods, but it is nevertheless true, and all the more depressing because of its truth.

It is, I think, needless to point out how detrimental to the science of prehistory such a lamentable state of affairs is, *and how earnestly I appeal to all serious prehistorians to do their utmost to remedy it, and to insist that those who have no practical knowledge of the subject shall be debarred from any active and authoritative participation in it until they have acquired this necessary knowledge.*

Only by these means, and by the co-operation of geologists on some such lines as I have laid down, will the real value and meaning of flint implements be recognized and the actual antiquity of the human race ascertained, but both sciences will be freed from the incubus of those who, however worthy their intentions, simply have the dispiriting effect of retarding the vehicle of progress.

* I am glad to say there is a probability of these questions being taken up seriously in the near future by a series of competent observers. Some few experiments have already been conducted into the question of the natural fracture of flint by Mr. Hazzledine Warren, Mr. F. N. Haward, and by myself.

Notes from Cordova and Granada.

By T. F. Legard.

THE architecture of the Moors possesses a charm entirely its own; a charm appealing in particular to the casual traveller, perhaps because it seems to pursue no definite purpose. The imagination of the builders has soared from fancy to fancy, and the imagination of the beholders follows it, and is never arrested by that consciousness of finality of intention which most other forms of architecture convey.

This indefiniteness of purpose is most apparent in the Capilla del Mihrab of the mosque at Cordova, and in the honeycombed roofing of the Alhambra which, more than any others of the Moorish buildings extant, portray the Moorish architects' fertility of ideas and resource of mind.

At the time when England was half plunged in barbarism, when the Danes were descending on its coasts and plundering its effete inhabitants, Cordova as the capital of the Caliphate of the West, or Adouatin—*i.e.*, the kingdom of the two shores, Spain and Morocco—had reached a height of magnificence exceeded perhaps by no other city before or since. It was the educational centre of the Mohammedan world, the Mecca of the erudite, and to have studied at its university was in those days considered the hall-mark of learning.

We in Europe have been somewhat inclined to look down upon the Arabs and Moors of the early Middle Ages, and to describe the centuries during which they were paramount in Southern Europe as the "Dark Ages," yet a vast quantity of what we know of science, astronomy, and mathematics, we owe to them, and to the brilliant epoch which started in 711 with Tarik's invasion of the peninsula, and only ended with the fall of Granada to the armies of Ferdinand and Isabella in 1492. Their architecture, moreover, unique in its grace and style, had a marked influence on that of the Gothic and Renaissance periods.

Some idea of the height to which civilization had attained among the Moors in those same "Dark Ages" may be gained from an extract from the works of El Makkari, the historian, and will in some measure serve to explain the vastness of their undertakings in architecture.

The prosperity of Cordova, which in those days was twenty-four miles in length and six miles broad, is thus described: "No robe however costly, no drug however scarce, no jewel however precious, no rarity of distant

CÓRDOBA: INTERIOR DE LA CAPILLA DEL MIHRAB.

and unknown lands but was to be found in the town of Cordova." There were 471 mosques, 300 public baths, 263,000 houses, exclusive of shops which numbered 80,000. Water was brought from the mountains to the royal palace, "and thence conveyed to every quarter of the city, and distributed into basins of purest gold, of finest silver, as

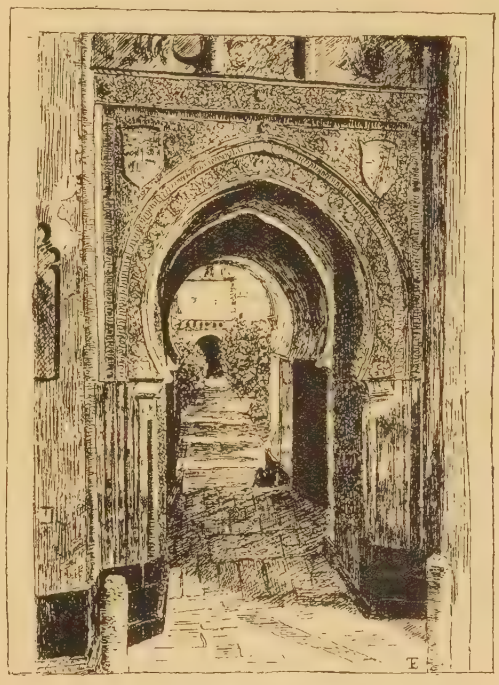
well as into lakes, reservoirs, and fountains of Grecian marble beautifully carved." In the palaces, "Clusters of marble columns, plain or encrusted with more precious substances, supported roofs of mosaic and gold," and in winter the walls were hung with tapestry and the floors covered with Persian carpets embroidered with gold and pearls. The furniture—and also the roof of the famous mosque—was of that citron-wood so greatly prized by the Romans, in reality the árâr or *callistris quadrivalvis*. Many other woods of the tropics were known to the Moors of that period, and all their furniture was inlaid with mother-of-pearl, ivory, silver, and gold, while there were "tables of gold set with emeralds and rubies."

The gardens were bowers of roses, oranges, and pomegranates. There were walks shaded with lemon-trees trained over trellis-work, so that the fruit "hung down like little lamps," while fountains and lakes cooled the air on the terraces of polished marble.

But the crowning glory of Cordova was then, as it is now, its mosque. It was begun in the reign of the Ommayade Abd er Rahman I., in A.D. 785, on the site of a Visigothic church dedicated to St. Vincent. All the Caliphs added something to it, but it was El Hakim II. (961), who invested it with its finest parts, almost doubling it in size. He it was who built what is undoubtedly the gem of the building—the little chapel or shrine flanked by two columns of blue and green marble, panelled with carved alabaster, and paved with mosaic sent with special skilled workmen by the Byzantine Emperor in Constantinople, known as the "Third Mihrab."

The lowness of the roof of the building takes away somewhat from its grandeur. But then we must remember that in the olden days it possessed a magnificent ceiling from which hung myriads of gold and silver lamps (the Arab historians say 280 chandeliers and 7,425 lamps) in place of the modern monstrosity.

There were originally 1,000 columns, of which over 850 still remain. They are of varied design, some smooth, some fluted, and some twisted, and are of marble, porphyry, jasper, and breccia. They are generally supposed to have been taken from Carthage and from the Roman temples in France, though some say they came from the quarries at Cabra in Andalusia. The capitals are certainly old, some being of Visigothic, some of Roman, workmanship. Above these in the Mihrab rises a double row of horseshoe arches which give the mosque so unique an appearance. Outside in ancient times the roof was of gold, so that it "shone across the city like fire; blazed like lightning when it darts across the clouds."



CÓRDOBA: PUERTA DE LA MESQUITA.

On the occupation of Cordova by the Spaniards, the mosque was converted into a church, and in the reaction following the Reformation it, like many other noble buildings, suffered severely from iconoclastic zeal, and it was at this period that the construction of the beautiful Renaissance choir necessitated the removal of close on seventy of the columns. It is a magnificent piece of work, but quite out of harmony with the rest of the mosque, whose proportions are now ruined. It was in vain that the town council

of Cordova threatened with death anyone who should assist in the work. The Emperor Charles V. gave his sanction without inquiring fully into the circumstances of the case, and so it came about that one of the finest Moorish buildings in the world was irretrievably damaged. Charles perceived his error of judgment on viewing the cathedral after the completion of the choir, when it was too late to make any change, and he gave vent to his displeasure at the blunder for which he was mainly responsible by saying to the builders: "You have built what you or others might have built anywhere; but you have destroyed something which was unique in the world."

In spite of its neglect and dilapidation it still remains the biggest mosque but one in the world, surpassed alone in size by the Kaaba at Mecca.

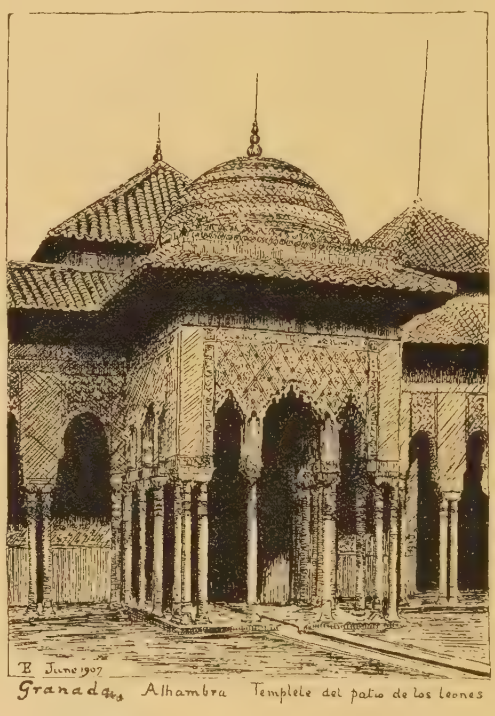
The architecture of the Alhambra at Granada is in detail altogether different from the mosque at Cordova. Besides being of considerably later date, it is of its nature more fantastic and enlivening, being a dwelling-place intended to please the eye and fascinate the senses. Here we enter more intimately into the Arab mind. The Court of the Myrtles—or, to give it its prettier Spanish name, Patio de los Arrayanes—with its calm, square tank reflecting the neighbouring eaves; the Hall of the Ambassadors, with its marvellous interlacing designs and arabesques, and its superb views over the city of Granada and the Sierra Nevada; the Peinador della Reina, where the Sultanas passed their time, and the Patio de las Naranjas, or Court of the Oranges—all call to mind the days of Boabdil and Morayma, the glory and splendour of an Eastern Court.

Outside, the Alhambra is insignificant, not to say ugly, for the Arab and the Moor reserve all the decoration of their houses for the interiors. Once past the dull, crenulated walls which give the Alhambra its name of "Red Castle," one appears to enter fairyland in spite of much that is ruined, and it needs but little imagination to picture the place as it formerly was.

Ferdinand of Spain, on entering the Alhambra on the day of the capitulation of Granada, is said to have exclaimed: "Unfortunate the man who lost all this!" and we can still echo his words.

Early in the twelfth century Cordova had yielded up its position as capital of the Caliphate to Seville, which at the beginning of the thirteenth century was taken by the Spaniards. Valencia fell to them in 1238, Cordova in 1260, and soon afterwards Granada and its province were the only remaining possessions of the Moors in the Peninsula.

It speaks volumes for the elasticity of



character and enterprise of the Moors that almost the whole of the Alhambra should have been built after this series of terrible reverses to their arms. They were not demoralized nor degenerating, and this is proved by the Alhambra, "that gem of the delicate fancy of the Moor, that realized vision of the Arabian nights."

It was in A.D. 1248 that it was begun under Ahmar of the Hafsite dynasty, a branch of the Almohades, or Unitarians, who had arisen in Morocco under Ab el Mumin, and

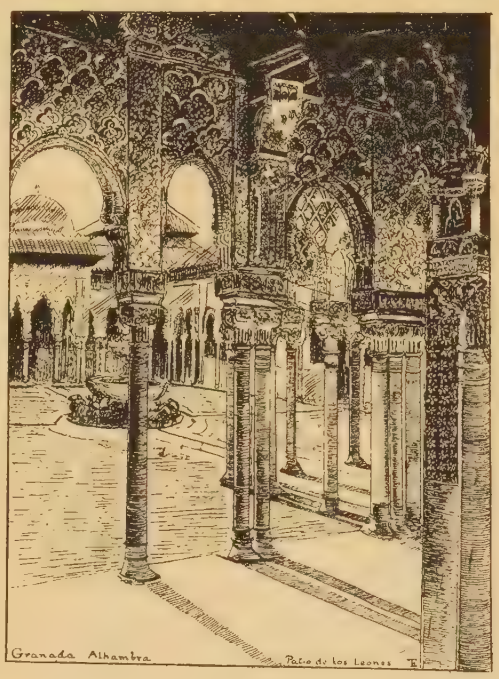
ousted the Almoravides from both kingdoms. It was gradually added to by each of the Caliphs who ruled here, and in 1377 Mohammed V. built the famous Patio de los Leones. It is 92 feet long by 52 feet broad, and is surrounded by a colonnade, whose honeycombed roofing is supported on slender white marble columns, typifying the tent pole of the nomad Berbers before they settled in cities and towns. At each end stands a pavilion, surmounted by a wooden roof, known as the "media naranja," or half orange. The number of marble columns in this courtyard is a hundred and twenty-four.

In the middle stands a quite unique fountain, which gives the court its name, a circle of lions supporting an ancient basin with a modern one superposed. It is unique in that the Mohammedans are forbidden by their religion to make representations of living things, hence the endless arabesques and inscriptions on all Moslem buildings of note; it is permissible to suppose that the architects salved their consciences with the knowledge that their lions bear about the least resemblance to lions of any representations of that animal that are known to exist.

This court was originally planted with orange-trees. To-day the floor is alternately paved and in a state of upheaval, and through the paving, or masons' litter, run the grooves by which the water is conveyed to the various fountains. Close at hand, in a little recess, is the marble basin, with its dull red stains, said to be caused by the blood of the Abencerrages, when Boabdil wreaked his vengeance on the tribe of his Queen's paramour, the story so graphically described by Washington Irving in his *Tales of the Alhambra*.

The building has sadly suffered from the vicissitudes of time, and from bad and careless reparation. The adjoining palace of Charles V. necessitated in its construction the removal of a great deal of the Moorish work, and the whole place narrowly escaped intentional destruction by the French during their occupation of the country.

Though most of what remains is but wood and plaster, and the colouring has in most cases faded or been altogether obliterated, there are few places that hold a greater charm than the Alhambra. It is here, and to a less degree in the mosque at Cordova, that we breathe a little of the spirit which animated that mysterious, virile race across the Straits of Gibraltar, who can to-day in Fez and Marrakesh build and decorate as beautifully as did their ancestors in Spain, when the north was plunged in barbarism, when even the redoubtable Charlemagne bent the knee to Islam, and all Europe trembled



GRANADA: ALHAMBRA, PATIO DE LOS LEONES.

at the name of the Moor. All the fame of arms, the wealth of conquest and imagination, seems to have been concentrated here as a lasting memorial to the race; the very stones and wood appear to have imbibed of the fervour of their architects, and bound themselves together in order to hand down their fame from generation to generation.

The Technique of Glass-Painting in Mediæval and Renaissance Times.*

By John A. Knowles.

I FEEL a certain amount of timidity in addressing you to-night on the subject of Mediæval and Renaissance technique in Glass-Painting, this branch of the study of old glass being an almost unexplored region; for, with the notable exception of an important paper read before this Society by Mr. Noël Heaton, which has since been freely quoted by recent writers on the art, the technical side of the subject has been more or less neglected.

It will be impossible to deal fully in the time at my disposal with the whole technique of glass-painting, so I shall confine myself to three questions only: The composition of the vitreous "enamel brown," or "colour," as it is termed by glass-painters, with which the outlines, tones, and shadows in a glass-painting are produced; what the material called "geet" was, which was mentioned in mediæval lists of materials for glass painting; and how the black outlines and washes of brown enamel were held to the glass whilst succeeding coats of enamel were passed over them without their being washed off the glass.

There are two kinds of vitrifiable enamels used in glass-painting. The first consists of a metallic oxide, simply mixed with a powdered and easily fusible glass, or flux, as it is termed. At the heat of a glass-painter's oven, and less than what is required to melt the glass upon which the pigment is to be painted, the flux fuses and unites the particles of oxide to the surface of the glass, just as the size in whitewash attaches the whiting to the ceiling. This kind of enamel is exclusively used in the mosaic system of glass-painting, where the colours of robes, etc., are obtained by cutting them out of glass already coloured in the manufacture. The second kind is used to obtain upon glass (for instance, white—*i.e.*, colourless, glass) a colour it does not already possess. In this kind the oxide has been previously dissolved in the flux by a strong heat, so as to colour it, say, blue; but as I do not propose to deal with this side of the subject, we need not go further into the composition of these coloured enamels. The first kind are nearly all opaque, and whilst some of them possess some slight colour when seen by reflected light; through obstructing the passage of light, where they have been painted on the window in a solid manner they appear black. These, then, consist of a flux and an oxide only, and it is the composition of the flux and the several oxides used at different periods which we have to consider.

The earliest recipe we have for making a vitrifiable enamel for painting glass is given in Chapter XIX. of the second book of the *Treatise of Theophilus*. There has been much dispute as to the date of this manuscript, but authorities seem agreed that it is not later than the twelfth century.

The recipe is as follows: "Take copper beaten small and burn it in a small iron pipkin until it is entirely pulverised. Then take pieces of green glass (*viridis vitri*) and Greek sapphire, and pound them separately between two porphyry stones. Mix the three ingredients together in the proportion of one-third powder, one-third green glass, and one-third sapphire. Pound them very carefully on the same stone with wine or urine, put them into an iron or leaden vessel, and paint the glass with the utmost care according to the strokes which are upon the board"—*i.e.*, the cartoon.

We have here three constituents—copper oxide, green glass, and a material which Theophilus calls by the name of Greek sapphire. This green glass was the flux, and was, moreover, very fusible. In Chapter XXIII., where he gives instructions how to fire the glass after it is painted, he says: "Lay upon it" (*i.e.*, the iron tray on which the glass is to be fired) "the painted glass carefully, so that the green and sapphire glass may be laid on the outer part near the handle, and on the inner part the white, yellow, and purple, which are harder and resist the fire (longer)." Again, in Chapter XXX., entitled "How a Broken Glass Vessel may be mended," he directs the operator to join the fracture with a vitrifiable enamel, composed of "sapphire and green glass,

* Paper read before the Royal Society of Arts on May 13, 1914.

which should be made to liquefy very slightly by the heat of the fire." He then directs that the fracture shall be painted with this after being ground up with water on a porphyry stone, and the vessel fired in the furnace for windows.

This translation is according to that prepared by Winston, and given as an appendix to his *Hints on Glass-Painting*, but there is evidently a mistake in translation in this last extract, it being impossible to fuse slightly and then grind the enamel in water as directed. On comparing this with the original text I find this to be the case, and that the transcriber has evidently mistaken the adjective in its contracted form for the adverb. *Levissime* would give the correct meaning: "which should be made so as to fuse by the heat of a very gentle fire" (*flamme levissime*); not, "which should be made to liquefy very slightly by the heat of the fire."*

It would have been unnecessary to bring forward this instance (though the statement alone that the flux would fuse at the heat of the glass-painter's furnace is in itself conclusive) were it not that there are many more instances, without having to take refuge in the lost chapter, which treats of lead-glass, the usual resource of those in difficulties with Theophilus, which corroborate the evidence that the green glass of Theophilus's time was of a soft nature, and therefore specially applicable to be used as a flux for glass-painting.

I have here a piece of green glass, which, though of later date than Theophilus, shows in a striking manner how soft this glass was in early mediæval times. As you will see, it has been very much over-fired in the kiln, and has not only bent, but on both sides, especially on the back, been impressed with the shapes of the pieces of glass lying in the kiln above and below it; moreover, the edge has practically melted and become quite rounded. This is strong corroborative evidence of Theophilus's statement that green glass was very soft and melted first, so that it was necessary to place it on the iron plate, where it would get the least heat during firing. Being therefore of a very soft nature, it was specially applicable for being used as a flux for glass-painting to bind the oxide to the glass surface, as it would fuse at a lower temperature than most of the glass on to which it would be painted.

One of the chief reasons why it possessed the advantage of a low point of fusion, thereby enabling it to be used as a flux, was the fact that it was in composition a lead glass; whilst we know from the first chapter of Theophilus's treatise on glass-work that the glass upon which the enamel was to be painted was a potash glass. This would therefore account for the greater fusibility of the green glass. In Chapter XXXI., which treats of the manufacture of glass rings, he says, "take ashes (*i.e.*, potash), salt, powder of copper, and lead." This glass would be green. The oxide of copper produced from the time of Theophilus to the present day, *aes ustum*, as it is called in the old recipes, was made by stratifying plates of copper with alternate layers of sulphur in a crucible. This produces the cupric oxide, which gives a green colour to glass. But Eraclius (thirteenth century) is very definite in his statement that green glass was a lead glass, and that it was used as a flux. He says: "How glass is made from lead: Take lead very good and clean, etc. . . . But if you wish it to be green, take filings of copper (*aurichalcum*) and put as much as you think fit to the glass made from lead." And in Book III., Chapter VIII., he says: "How glass is made from lead, and how it is coloured." And after describing the process of making glass with two parts of lead oxide and one of sand, and colouring it green with cupric oxide, he continues: "You may, if you like, mix some of this leaden glass with a grossinum of sapphire for painting on glass, adding to it one-third part of scoria of iron. And this pigment is to be ground on an iron slab." Again, in Chapter XLIX. of the same book, he says: "I must tell you how to paint upon glass. Take a grossinum of sapphire, and the scales which are beaten off red-hot iron upon the blacksmith's anvil, and you must put one-third of this with the grossinum, and mix it with lead-glass (*i.e.*, Jewish glass), and grind it well on an iron slab, and so you will be able to paint."

The other Eraclius, commonly called pseudo-Eraclius, speaks of *plumbeum*

* "Accipe saphirum ac viride vitrum quod a calore flammæ levissime liquefiat."—Ed. Hendrie, 1847, p. 156.

vitrum Judæum scilicet, which is to be ground on a slab and used as a flux for painting on glass. And the writer of Harl. MS. 273 (*circa* 1300) says: "If anyone wants to paint vessels of glass, let him choose two stones of red marble between which he can crush up Roman glass" for use as a flux.

The question naturally arises, Why was the composition of green glass different from the other glasses in having a lead base? I have mentioned before that the *aes ustum*, or copper oxide, was generally obtained by burning the metal with sulphur; but even if a natural oxide were used, many of these contain a content of sulphur. Before the chemistry of making a green glass was as well understood as it is to-day, the affinity which copper has for sulphur was not known, with the result that it was almost impossible to obtain a green glass from cupric oxide without having a lead base, the presence of sulphur in a mixture where there is copper having the tendency of reducing the latter to a low state of oxidation, yielding a ruby colour, or the copper is precipitated into the metallic condition. Nowadays it is quite possible to manufacture green glass from copper oxide without using any lead whatever, by using as a base sodium calcium silicate, or a potassium calcium silicate; but all sulphur compounds, such as sulphate of soda, must be kept out, and the strong chemical affinity of sulphur for copper has to be counteracted by the presence of a strong oxidizing agent in fairly large quantity. The signal green colour used on railways is obtained from copper oxide without the assistance of a lead base, unless it is for signal-lamp lenses.* And in mediæval times, up to the end of the Decorated period at any rate, much of the green glass was produced from cupric oxide, to which its characteristic cold and bright bluish tint is due. An instance where the use of this cold and bluish-green is used in contrast with the other yellow or olive-green glass will occur to many of you in the "Peter de Dene" window in the nave of York Minster.

The flux then was green glass, because, having a lead base, it was of a more easily fusible nature than the others, which were potash glasses; but if I may be allowed to digress for a moment, there is one other point to which I would like to draw your attention before we leave this question of the composition of the mediæval flux, and that is this: You will notice that in the two recipes I have just read from Eraclius and the pseudo-Eraclius they both call this lead-glass "Jewish glass." We know there were Jewish glass-workers in Constantinople between A.D. 531 and 565, from the account related in the *History of the Jews* of the miracle of Our Lady saving the life of a Jewish glass-worker's child, whose inhuman father had thrown him into his glass-furnace. Moreover, Benjamin of Tudela, whose travels bear date from 1160 to 1173, states that he found four hundred Jews resident in Tyre, who were glass-workers.* These references do much to strengthen the belief in a Byzantine origin for the art of glass-painting, taken in conjunction with that from the Chronicle of Leon, Bishop of Ostia, who relates how the Abbot Didier, in 1066, sent to Constantinople for workers in mosaics and glass, and that in Filiasi,† who says that as early as A.D. 687 many Greek workmen went to France for the purpose of working in glass. We know from Theophilus's preface to his first book that he learned the processes of glass-making and painting in France, and it was no doubt from Greek workmen, as he is loud in praise of their work, and devotes no less than four chapters to describing how they made glass drinking-bowls, and enamelled them with coloured enamels, mosaics, and many other things; he is also particular to mention (in Chapter XIII.) that they make the flux for attaching gold leaf to glass, which "melts as soon as it feels the heat of the fire," themselves. Although the flux recommended for use in stained-glass work by Theophilus and Eraclius was in general green, yet the former author mentions others for different purposes. The one

* I am indebted to Mr. A. J. Wood, of Messrs. Hartley, Wood and Co., the well-known manufacturers of antique glasses, of Sunderland, for much assistance in dealing with this point.

* It is a curious fact that as late as 1836, according to an anonymous writer on glass-painting in the *Philosophical Magazine*, lead-glass, used in the manufacture of factitious gems in Birmingham, was known as "Jew's glass."

† *Saggio sull' antico Commercio*, p. 148 n.

for covering gold for mosaic work was colourless, as we should expect, whilst those for enamelling on earthenware were each of the particular colour of the oxide with which they were to be ground up. These enamels would all be opaque, and they were to be fired in the furnace for windows, and therefore easily fusible; and this point of the mediævals being able to make a flux of any colour, and also, I may incidently remark, that could be fused as any given temperature,* we shall refer to later in considering what "jeate" was. We have only now to consider the last of the three constituents which were to be mixed in equal proportions to compose Theophilus's enamel for glass-painting—the material he calls "Greek sapphire." Now, it is not always possible to identify a substance in a mediæval recipe by the name it is called by, as they were in the habit of calling many blue substances "sapphire" or "azure," so that we can only determine what they were from our present-day knowledge of the composition and properties of the several oxides, and so forth, with which a blue or other colour can be produced. As an example of this capricious naming of blue pigments, sapphire, azure, etc., we have the recipes for making blue paints which the mediæval writer of Sloane, MS. No. 73, calls "azure" and "azure bise," and which, from the very exact description of the materials from which these different blues were to be made, we know to have been genuine ultramarine, azurite or blue verditer, and a blue made from the juice of cornflowers and white-lead, which, if a blue could be obtained at all in this way, was some form of a lake; yet the writer named them all azure as a general name for a blue.

As an instance relating more closely to the subject we are considering to-night than the foregoing I may cite Theophilus, who calls the substance to be mixed with the iron oxide and flux sapphire; whilst Eraclius, who gives three recipes—two for glass-painting and one for painting on earthenware—calls it sapphire twice and azure once, which go to emphasize the point I wish to make here, which is, that azure, sapphire, etc., were names used throughout mediæval times, not to denote any particular substance with definite chemical properties, but merely something which was blue.

Many more instances of this naming of any blue paint, sapphire, azure, etc., indiscriminately by ancient and mediæval writers could be brought forward, but the preceding instances will be sufficient for our purpose. We can then only arrive at a true conclusion as to what a substance could be by our knowledge of the conditions under which it was to be used, what different pigments are actually known to have been in use from analyses of ancient paintings and recipes given in manuscripts, what substances were available to ancient and mediæval workers, and their descriptions of their derivation and behaviour in use by contemporary writers. In the first place, any pigment which is to be used for painting glass and combined with a vitreous flux, and which will not withstand the heat necessary to bring the latter into a state of fusion, and so bind it to the surface of the glass, can be eliminated. This condition dispenses at once with organic compounds, such as the lakes, indigo, etc., and colours such as the blue "azure" made from the cornflower mentioned in the manuscript just quoted. Amongst the blues this reduces at once the number to two—viz., the earths and ores coloured with copper, and the semi-precious stone, lapis lazuli.

You will notice Theophilus, in his glass-painting recipe, calls the substance to be mixed with the copper oxide and flux *Greek* sapphire, and this is the only time he applies this adjective to it, whilst throughout the treatise the word "sapphire" is used as a generic term for blue-coloured glass.

It is impossible to maintain, as has been held by some, that under the name "sapphire," as used by these as well as the Greek and Latin authors, the precious stone called by that name by us moderns was intended.

Pliny, Isidore of Seville, Theophrastus, Dionysius, and many more ancient and mediæval writers, mention "sapphire," and ascribe to it properties which could not be possessed by the precious stone of that name.

* Note also in this connection Theophilus's direction given before, that the flux for mending broken glassware "should be made so as to fuse by the heat of a very gentle fire," which implies the ability of being able to control the point of fusion.

The sapphire described by these writers was found in such large pieces that it was used for inlaid and mosaic work; it possessed medicinal properties such as we know can only be produced by a copper salt. It was ground up and used as a paint, but often faded in light, and had many other properties that the true sapphire can in no way possess.

Theophilus, in Chapter XII., entitled "Of the Different Colours of Glass," says: "There are found in the ancient buildings of the pagans in mosaic work different kinds of glass—viz., white, black, green, yellow, and sapphire—and the glass is not transparent, but dense, like marble. They are, as it were, small square stones . . . which the French, who are very skilful in this manufacture, collect. They fuse the sapphire in their furnaces, adding to it a little clear and white glass, and they make tables of sapphire, which are useful enough in windows."

Of what these other coloured *tesseræ* were composed we have nothing to do, but what concerns us is that the blue was opaque, and was used to manufacture blue glass. Moreover, the sapphire of Theophilus and the azure of Eraclius were fused with a flux, and the latter affirms that on being fired it turned from blue to a beautiful black. Now we know that the true sapphire is not obtained in large lumps, but in small crystals, though sometimes it is found in the form of pebbles, the crystal having become rounded by ages of constant grinding. It is always transparent, and on being pounded appears like powdered glass, and can by no means be made to produce a blue pigment, nor to colour glass blue.

On the other hand, the sapphire and azure of the above writers cannot have been lapis lazuli. The latter is a semi-precious stone, from which, before the invention of the modern artificial product, the genuine ultramarine was made. It was used in mediæval times for painting and illuminating, and some monasteries attained a great reputation for making it. The amount of colouring matter in lapis lazuli is very slight, and it can only be obtained by repeated grinding and elutriation. On account of its rarity, and the tedious and difficult process necessary to obtain the colouring matter contained in it, it was very expensive, and many stories are told how it was dealt out in minute portions to the monastic artists and illuminators, and how they were suspected of stealing it. When one remembers the large quantities which would be required for glass-painting, it is obvious its cost would be prohibitive; whilst if used as a pigment for adding to a lead flux, decomposition would take place, the sulphur which is an essential constituent of lapis lazuli, combining with the lead, and throwing it out as sulphide of lead, thus destroying the flux. Moreover, it cannot have been known to Theophilus, as he does not mention it amongst blue pigments in his book on oil and fresco painting.

There are, however, among copper carbonates many substances so nearly like lapis lazuli that in the writings of the Greek and mediæval authors they were mistaken for it. Moreover, they described characteristics and medicinal properties that their "sapphire" possessed which can only belong to a mixture of copper. The chief of these substances, which have been named by different writers azure or sapphire, is azurite, a blue carbonate of copper.

The writer of Sloane MS. No. 73, in the British Museum Library, distinguishes clearly between the true lapis lazuli and azurite, and calls the latter "azure bise," by which name the mountain blue was known. Innumerable similar recipes are scattered throughout mediæval manuscripts, and formed part of the regular stock-in-trade of ancient writers on pigments and painting.

There is, however, a recipe in Eraclius for what he calls a black glass for painting earthen vases which throws much light on this question as to what sapphire, or azure, as he calls it, was, which is as follows (Eraclius, lib. ii., 20): "In the same manner also you may make black glass useful for painting. Grind the azure that is found in the earth with gum, and then breaking clear glass upon a marble slab, mix it up with it and grind them again. This mixture will assume a blue colour, which the force of the fire will turn to a beautiful black."

Now azurite (which is known also by the names blue verditer, bise, mountain blue, etc.) agrees in its general characteristics with all the conditions in the foregoing recipes. It is found in Greece and Cyprus in veins of

copper ore, and we know that the latter island was formerly abundant in copper, and, I am credibly informed, this mineral still is worked there. In its natural state it occurs in large lumps, and was frequently used in mosaic work. It is of a blue colour, and when ground to powder it forms a serviceable blue paint, known to-day as blue verditer, which was in mediæval times the commonest blue pigment for wall decorations and paintings. Used in this way, it fades and turns green, as can be seen in many of the paintings of the early masters in the National Gallery and elsewhere. On being ground with a flux and fired in the kiln it turns black, being, in common with all metallic carbonates, decomposed on being heated, the carbon dioxide they contain being driven off, leaving the metal in the state of oxide—in this case black oxide of copper.

It was largely used for producing the Egyptian blue, which analysis has proved was a richly coloured copper frit,* and the fact that azurite will produce a blue glass explains Theophilus's statement that the blue *tesseræ* were melted with white glass to form tables or sheets of blue. There were two different blue glasses used in early and mediæval times, and one of these was produced with copper.

The title of one of the lost chapters of Theophilus, Chapter XII., is, "Of the Colours which are made from Copper and Lead"; Chapter XIII., "Of Green Glass"; and Chapter XIV., "Of Sapphire (Blue) Glass." We have before seen that the green glass was a lead-glass, and for the same reason the blue was also; and this explains why both the green and sapphire glass were to be fired on the iron tray near the handle, where the heat was not so great as farther into the kiln.

I have mentioned before that azurite is so like lapis lazuli in appearance that mediæval folk frequently failed to differentiate between the two; but the author of Sloane MS. No. 73, which I have referred to before, gives instructions for determining from different samples of blue stone the true lapis lazuli from azurite, which throws some light on this question of what azure or sapphire was. After giving instructions that the stone to be tested should be heated red-hot, the writer says that "whanne the ston is cold, if he turne eny thinge blak liche syndre, and that it be more brokel than it was bifore, triste wel that it is not lapus lazuly, but it is lapis almanie, of whiche men maken a blewe bize azure." Bise to this day is one of the names under which carbonate of copper is known, green bise, for example, being an artist's colour made from cupric oxide.

You will notice that Eraclius in the foregoing recipe does not instruct the addition of the copper or iron oxide, whilst Theophilus says nothing in his recipe for glass-painting of the colour being blue when ground upon the slab; but this is accounted for by the fact that the Eraclius recipe is for painting on earthenware, and therefore it did not require to be of the same degree of opacity as would be desirable for glass-painting, which the additional cupric oxide gives.

Although the foregoing seems fairly conclusive, there remains the theory which has been advanced by some that the sapphire of Theophilus was a frit coloured with oxide of cobalt. An anonymous writer (probably Winston) in the *Philosophical Magazine* for December, 1836, conjectured that the modern term "zaffre" for a frit coloured blue with oxide of cobalt was merely a corruption of the ancient term sapphire, and explained Abbot Suger's statement that "sapphires" were used in the glass at St. Deny's in this way. Some have gone farther and stated that the Abbot boasted that sapphires (meaning the precious stone) were used for colouring the glass blue, and others that the glass-painters and glass-makers had hoodwinked the good Abbot by pretending they used these precious stones whilst substituting ordinary blue glass. Now we know that Suger was himself a practical craftsman, and not likely to be deceived; moreover, he said nothing about blue glass when referring to the windows, but merely that their manufacture had entailed "a profuse outlay of glass, and the material of sapphires."* From what we have seen before of the composition

* Professor Laurie, *Proceedings*, Royal Society, January, 1914.

* "Unde quia magni constant mirifico opere, sumptuque profuso vitri vestiti, et sapphirorum materia."—*L'Histoire de l'Abbaye de St. Denys*, by M. Felibien.

of the glass enamel colour of Theophilus and Eraclius, we cannot but suppose that Suger was referring to the azurite with which the windows would be painted. That the blue colour of much of the ancient glass is due to cobalt there can be no doubt, as we are told that the splendid blue of the Barberini (Portland) Vase in the British Museum was obtained by the oxide of this metal; so there can be little doubt that the property cobalt possesses of giving a blue colour to glass was well understood throughout later times, and analyses of mediæval blue glasses have settled the matter beyond dispute.

Most of the mediæval blues are what are known amongst glass-makers as red-blue, and were produced with the cobalt oxide and nickel and a slight content of iron oxide. The nickel, which is a constituent of most of the cobalt ores, would defy separation by methods available to the mediæval glass-makers, if they were aware of its presence, which there is reason to believe they were not.

That oxides of metals were capable of entering into combination with glass, and giving it a colour they did not themselves possess, was well understood, as, for instance, the making of green glass from the black cupric oxide. The sapphire of Theophilus came from Greece; it was found in lumps, and could be used in mosaics as *tesseræ*, and had to be reduced to powder before it could be used as a paint. The azure of Eraclius was found in the earth, and when ground up appeared blue, being in fact our blue verditer. Now, the oxide of cobalt is not blue, but of a steely-grey colour. It is not found in Greece, nor can it be used in mosaics, neither can a blue pigment be prepared from it by mere grinding, and there is nothing in either of the recipes of these authors to suggest it was a frit already prepared. Moreover, although we know that cobalt has been found in certain Egyptian glazes, we have no trace of a cobalt glass being used as a pigment in early mediæval times, nor indeed a frit for use in painting of any kind, till it again appears in the sixteenth century. If a frit coloured either blue, or so intensely as to be black, had be known either to Theophilus or Cennini, they would certainly have mentioned it; but both are silent on the point, though a colour of this nature would have been, on account of its unchangeable nature, most useful on lime walls, where most blues are unstable. Having, therefore, determined that as far as we can tell the twelfth and thirteenth centuries enamel colour was made with azurite and a lead flux, it only remains to test the formula by an actual trial and compare it with the enamel used in glass-paintings of the period.

The next slide shows Theophilus tracing, or outline colour made according to his recipe of one part each of flux, sapphire or blue verditer, and cupric oxide, painted upon glass and fired down. Although the enamel made from the twelfth-century recipe is not "fired up"—*i.e.*, till it has a glossy surface—it cannot be removed with a knife-point, and this agrees with the ancient practice, as amongst hundreds of pieces of mediæval glass I have examined but two or three showed any shine on the surface of the painted parts, yet have withstood the ravages of time, whilst all around where the enamel has not been painted on the bare glass has corroded so as to leave the design in relief. If, therefore, the evidence of ancient glass-paintings proves that generally (though not always) the enamel, composed without exact knowledge, and made by crude methods, has proved lasting, we have every reason to believe that the enamel made to-day on scientific principles by skilled chemists will prove equally if not even more so.

(*To be continued.*)

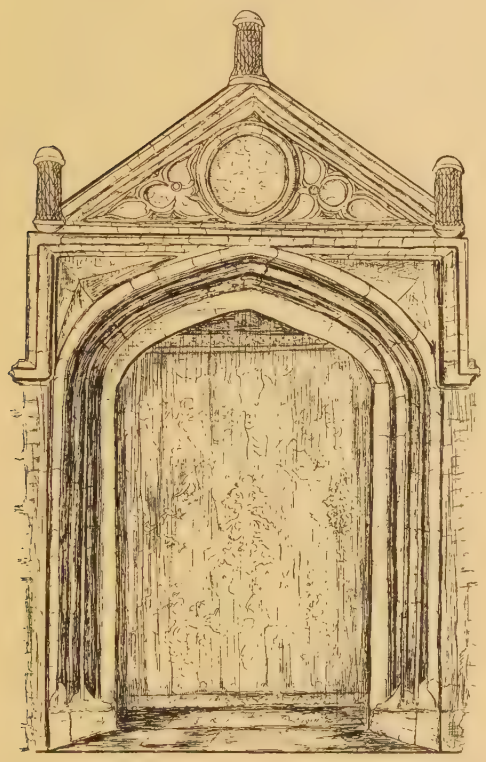
Eastbury House, near Barking, Essex.

By Charles Roessler de Graville.

SITUATED at not quite ten miles distance from St. Paul's, Eastbury House is one of the most accessible and interesting manor-houses in the environs of London. From the railway from Barking to the sea-coast, the mass of the building appears very imposing, with its lofty Tudor chimneys rising above the red-tiled

roofs. When the visitor comes nearer, his first impression is that this is one of the few mansions the appearance of which has not been altered by the usual restorations of the last three centuries.

The doorway on the north side is carefully



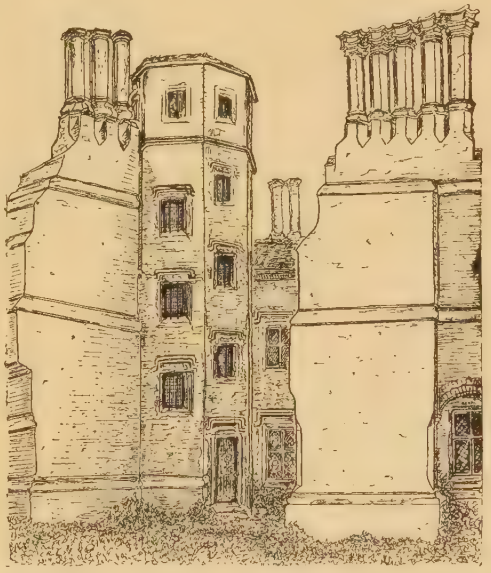
EASTBURY HOUSE : DOORWAY ON THE NORTH SIDE.

framed in brickwork, most neatly fitted, and quite in the style of the sixteenth century. Red brick is the chief material all over, and it has proved its superior quality of resistance. Many pinnacles have been shortened, some of the chimney-flues have been replaced, but the most important group on the south side retains all its original and elaborate ornamentation.

At the time Lysons wrote his description of Barking (in 1796), the general condition of the walls was very much what it has remained since, but the south-eastern tower and the floors of the large rooms have been pulled to pieces for the sake of the material. A quantity of oak and chesnut wood was then taken away, so that access to the inside by the remaining tower is rather dangerous, though the winding steps are securely fitted at both ends, and shaped out of strong oak-wood.

Two perpendicular wings shelter the main building at the four corners, and display a bold and artistic design to secure comfort and solidity. On both the principal floors a row of double-labelled cross-windows enlivens the façade and sets out the perspective lines of the three sides seen from the road, while the south part retains the same aspect as in the old engravings, though one tower is missing.

As is so often the case with old manor-houses and castles, tradition tells of underground passages in communication with some



EASTBURY HOUSE : SOUTH-WESTERN SIDE, SEEN FROM THE YARD.

ruin more or less distant. Here it relates to the Benedictine Abbey of Barking.*

Lysons repeats the popular saying about

* The foundations of the abbey-church have been quite lately uncovered, and carefully made visible in the grass-plot near the parish cemetery.

the Powder Plot: "There is a tradition relating to Eastbury House, either, as some say, that the conspirators who concerted the Gunpowder Plot held their meetings there, or as others, that it was the residence of Lord Monteagle when he received the letter which led to its discovery—both, perhaps, equally destitute of foundation. The latter is the more probable, though there is no other corroboration than that Lord Monteagle lived in the parish about that time, as it appears by the register of baptisms."*

The manor having been tenanted many times, it would seem very difficult to trace the circumstances of meetings which would have been secret, but were more likely mere conversations between gentlemen whose names came later to notice. The troubled times between the dramatic events under Elizabeth and the accession of James I. must surely have given opportunity for many comments, more or less understood and repeated by attendants and zealots.

Under Elizabeth, Monteagle had been brought by Raleigh to the Tower, where he remained during the trial of Essex and a few months after. The State Papers at Fetter Lane give us the details of his examination, which ended in his being allowed to enjoy his liberty against his securities for a fine of £8,000. But under King James, who seems to have been always on good terms with him, the same documents give evidence of grants and regrants of estates, partly in Essex, before the time of the Plot.

That Monteagle was unpopular is a fact proved by many denunciations, beginning at the time he raised subscriptions for the relief of impecunious Roman Catholics suffering imprisonment. His servants were severely cross-examined during the Powder Plot trial, one of them having been met going with a baker to buy twenty pounds' weight of gunpowder. So late as 1609 two fishermen, no doubt remembering the sailing of a so-called Thompson or Faukes from Barking to Gravelines, gave secret warning that books from the Catholics of Saint-Omer were received, and were *thought to be* intended for the household of Monteagle. Nothing, however, seems to prove a connection of all this with Eastbury House.

To-day the conspiracy tradition is still current in the locality. It is also said that, during the blue-cockade riots under George III., statuettes of saints were taken from the narrow recesses, still visible in the garden-wall, and that they were thrown into the neighbouring pond.

EASTBURY HOUSE IN 1914: NORTH SIDE.

The erection of the manor-house is generally believed to have taken place in 1572. Before that the estate had been for some time the property of William Denham, a merchant of Calais, who died a few years before the loss of that town to the Crown. The property changed hands many times. "It is probable," says Lysons, "that Sir Thomas Vyner made this house his country residence before he purchased the old mansion near the church of Hackney. Some of the rooms are painted in fresco; in one

* Lysons, *Environs of London*, vol. v., pp. 55-110.

there is a coat of arms: Ermine, a fesse, gules, between six cocks."

Not a very long time ago old visitors could still remember some of those frescoes. An able artist, Thomas Clarke, in about 1830, copied and had engraved two copper-plates, now very rare. They represent, between six decked-out Medici columns, three pretty paintings of sea-views and landscapes, with fishermen sailing under the St. George pennant.

On the first round-arched panel two men are placing a large circular net; between the middle double-columns the men are busy hoisting up their catch; on the last panel the boat is sailing away. Each painting

EASTBURY HOUSE: VIEW TAKEN IN 1914 OF THE SOUTH SIDE.

represents a different background of hills and cliffs. Under the columns, and in various places and galleries, were painted busts of heroes in the Italian romance style; also jugglers wearing picturesque costumes.

In the younger days of my grandfather all this was still to be seen; now the details are hardly recognizable at the distance from the floors above. But, because of the darkness and wide gaps of absent chimney-pieces, even with electric torches the attempt is a risky one. Yet explorers are happy to know that Eastbury House is now in good hands, so that it may be hoped that, sooner or later, these unique specimens of old Essex wall-painting will be carefully brought to light.

The New Scottish Peerage.

THIS elaborate work, edited by the Lyon King, and contributed to by many eminent and painstaking genealogists, is now completed by the publication of a ninth and concluding volume, containing 170 pages of errata and corrigenda, and an index of titles and personal names. This latter extends to 742 pages, double columns of sixty-two lines each. The printing is beautifully clear and distinct; there are apparently no misprints—indeed, not a comma seems missing; and the massive volume forms a fitting termination to Messrs. T. and R. Constable's handsome production.

The index is constructed on a somewhat uncommon principle, as, in order to save the inquirer from wasting time by turning up the pages of eight volumes, a few words of identification are appended to each name, when there are many of the same. This, of course, accounts for the unusual size of the index, and, though it seems scarcely worth while giving an obscure personage a couple of lines all to himself, the result is of real use as a process of elimination. Next to the satisfaction of finding the man you want is the certainty of knowing that it is not he. An "awful warning" has evidently been given by an unpublished and unpublishable index, formerly made for some other big book on Scottish history, in which, for example, all the James Stewarts were lumped together in one huge and undigested mass.

In treating the history of each noble family, the title is printed in capitals, with the names of its holders in alphabetical order, as—

GORDON, GORDON, DUKE OF, iv. 253, 506-558.
Gordon, Alexander, second Duke of, i. 91; iv. 551.

Then come, also in capitals, the various titles which have been held by persons of the surname, as—

GORDON, EARL OF ABERDEEN, i. 82-99.
GORDON, LORD ABOYNE, i. 100.
GORDON, VISCOUNT ABOYNE, iv. 546.

After these are given, in ordinary type, the proprietors of landed estates, and, lastly, all the rest of the persons of that name. It might have looked better, and also taken up less space, if ,, had been used instead of the first —— for the repetition of the surname. If the name of a man's wife is known, it is put immediately under his own; but every married woman is also inserted under her maiden name as "wife of so-and-so." Unmarried women are styled "dau. of so-and-so." It is not to be taken for granted that these last were certainly not married, but only that no information on that subject is to be got in the pages of the *Peerage*. In some instances the work has been brought up to date by paying attention to the marriage announcements in the daily press.

There are some curious slips of the pen: the surname of the wife of William Fitzherbert, v. 322, is given as Fitzgerald instead of Maitland; but as she appears correctly under Maitland, this slip is of no practical consequence. Frances Dalzell is wife of Alexander Hamilton, ii. 50, and not of General Alexander Hamilton, iv. 309. Katharine Jardine, second wife of Sir Robert Scott of Thirlestane, was probably the daughter of Sir Alexander Jardine of Applegirth and Elizabeth Johnstone; therefore, the reference, vi. 430, should be transferred to his name from that of his father. As regards a statement made in the text, viii. 22, and based on the *Memorie of the Somervilles*, it is incorrect to say that the marriage between Sir Alexander Jardine (d. 1596) and Margaret Somerville never actually took place. For on the same day as the marriage contract (November 23, 1563) Sir Alexander gave her, with his father's consent, a life-interest, with sasine, in certain of his lands (*Jardine charters*). There is also among the Jardine charters a grant by Queen Mary, under the Great Seal (but not in the printed *Register*), dated December 8, 1563, confirming the said life-interest of Margaret Somerville. Also, on August 12, 1581, in a memorandum among the English State Papers, as to the relationships between the various Scottish lairds and nobility on the Western Marches, it is noted that "Applegarthe married the Lord Somervell's dowghter" (Bain's *Calendar of Border Papers*, i. 72, No. 103). She was presumably the then (1581) Sir Alexander's wife, or the memorandum would be futile.

It should have been mentioned in the text that its third Lord Maxwell is omitted by Douglas, and that, in consequence, Douglas's third lord is now given as the fourth, and so on.

Some of the articles seem to have been rather carelessly compiled, as one notices Sir Alan Stewart of Grandtully with a casual reference at v. 141, and William Stewart, also a brother of the Black Knight of Lorn, v. 427, neither of whom is mentioned in his proper place in the pedigree.

A point which is more clearly brought out in the index than in the text is that George, eleventh Earl of Dunbar, married, as his first wife, Janet Seton, sister of his own sister Janet's husband, William Seton. The identification of the four daughters of William Fentoun of Baky is interesting, as two of these co-heiresses were named Janet. One may remark upon the care taken in the tidy arrangement of such families as Mackintosh of Mackintosh and Dunnachtan, and Maclean of Ardgour, whose members come only casually into the book. The compiler is to be congratulated on the result of the labour of so many years.

Sir Laurence Gomme's "London."*

THE issue of this singularly interesting work on London was happily timed for a season when the new "London Society" is actively stimulating public interest in the best causes of our great Metropolis, and when numerous problems, from that of the Arterial Roads to the vexed question of a motto for the London County Council, have become questions of practical importance. It would seem to be another coincidence of a

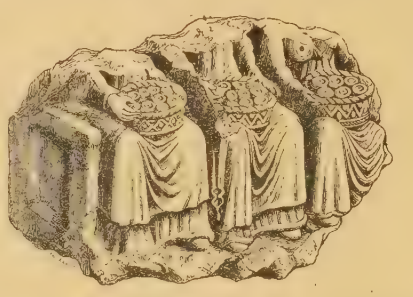
* *London*, by Sir Laurence Gomme, F.S.A. With maps and illustrations. London: *Williams and Norgate*, 1914. Crown 8vo., pp. xiv + 381. Price 7s. 6d. net. For the use of the blocks we are indebted to the courtesy of the publishers.

very honourable quality that the bestowal of this book on his fellow-citizens by Sir Laurence Gomme should have occurred just when he had announced his impending retirement from service in the clerkship of that same Council. When no particular felicity seems to attach to any one of the suggestions for a motto with which the editors of so many journals have been embarrassed, one may surmise that a neat compliment would be paid to Sir Laurence, without any let or hurt to London's true greatness, if "Augusta Londinum" could be transferred from one of the delightful old maps reproduced in his pages to the heraldic device which has been carefully designed for a city little dreamed of by our Roman, Plantagenet, or Tudor forefathers.

RIVER GOD FOUND IN LONDON.

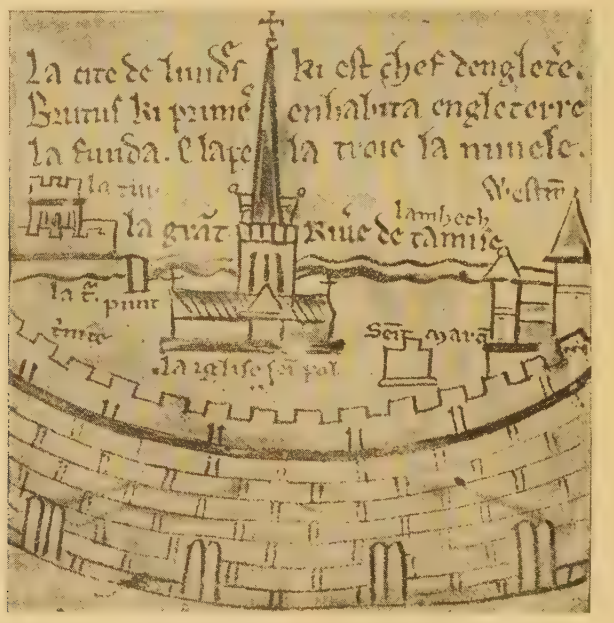
To those of us who love London and revere its storied past, with the fascinating development of life about the Thames, this vigorous and breezy history is most refreshing. Whether or not one subscribes to all the theories of Sir Laurence Gomme, and in particular to his reiterated tribute to a great "continuity" which he traces from early Anglo-Saxon times, across at least thirteen centuries, to "the Common Hall assuming its old position as the grumble place of outraged citizenship," his lively narrative and his forceful restatement of familiar phrases, edged with admirable extracts from records like those of St. Paul's and the Stuart statutes, come with welcome relief after the Victorian compilations and certain more recent works of slipshod composition. His theme is quite frankly and obviously "the glory of a London instinct with life and a great life," a city standing out for State influence rather than Imperial greatness, august for the very reason that, with a constant display of independence, she has largely helped to establish the greatness that is Britain. We purposely cite this aim of the book, not merely because Sir Laurence is clearly keen to exhibit it, but because he seems to us thoroughly to justify it by the abundant instances with which he supports its exposition. He appears to demonstrate in the hitherto uncertain region of London origins that London and English institutions have frequently not met on common ground, and yet (such is the paradox) that she has often stretched her civic organization to meet national needs. In that has lain the secret of her quite peculiar eminence.

Antiquaries will find a most attractive collection of data gathered in these pages. Interesting as we have found the later chapters, less continue to debate some of Sir Laurence Gomme's conjectures which to him are already conclusions. He carries his argu-



FRAGMENT OF GROUP OF MATRONAE FROM CRUTCHED FRIARS.

with their opportune allusions, now that the growth of Greater London needs the wisest town-planning, to the touch of definite action in the building of St. Paul's, the laying out ment as to Celtic Lud-worship in connection with London origins a stage further than we remember to have seen it elsewhere, and he makes of it a matter of extraordinary interest,



LONDON IN THE THIRTEENTH CENTURY. (ROYAL MSS. 14, C. 7.)

of the Green Park and Regent Street, and the lamentable results of "building streets by fits," we are here bound rather to refer to the earlier narrative. Scholars will doubt- for the details of which we must refer the reader to his pages. His data naturally include the "River God" found by Walbrook (the photograph of which we are, by the

publishers' courtesy, allowed to reproduce), and the analogous relics found at Lydney Park. The fragments of the group of the "Deæ Matres" found in Crutched Friars, quoted by him as a proof that Roman London worshipped in the Roman fashion, recalls the more perfect example of the same "Matronæ" discovered at Cirencester in 1899, of which it is pertinent to remember that Professor Haverfield attributes the cult rather to German or Celtic than to Roman origin (*Archæologia Æliana*, xv.).

the item that "Augustalis goes off on his own every fortnight," and we can follow with conviction the reasoning that shows "a parallelism, beyond the formal remains, material and constitutional, between the city-institution of Rome and the city-institution of London," however different the results.

Sir Laurence Gomme candidly implies that he is chiefly interested, as historian, in London before she got "out of hand"—that is to say, before she was broken in half by the Tudor changes. We can almost guess

THE GLOBE THEATRE, 1616.
(From N. J. Visscher's *View of London*.)

As to the Roman phase to which Sir Laurence Gomme gives such fresh and attractive importance, he cites a number of new references and extracts from the Journal of Roman Studies and recent works of authority like Dr. J. S. Reid's *Municipalities of the Roman Empire* to support his conclusion that "we are justified in depicting the Roman cities of Britain as miniatures of the mother-city on the Tiber, and in depicting London as the best of such miniatures." We read of vivid relics like the tile from the city-wall in Warwick Lane scratched with

that he would dearly like to be able to walk in to the little city lying between the walls and the river, centred round the spire of the "Church of St. Paul," figured in a thirteenth-century manuscript drawing here reproduced. Failing that opportunity, it is clear he would like to stroll across the famous old London Bridge for a performance at the Globe Theatre of 1616, drawn in Visscher's ever-delightful *View of London*, several details of which are admirably reproduced among the well-chosen and valuable illustrations to this volume. If he could do so,

it would be a moral certainty (Sir Laurence will please accept it as an honest compliment!) that he had a hand in framing the salutary building by-laws of James I. and Charles I., which are quoted on pages 252-53 as having been more honoured in the breach than in the observance.

Every British household in which our august and famous City is either loved or honoured should make acquaintance with this fascinating book.

W. H. D.

The Antiquary's Note-Book.

BRONZE "MACE-HEADS."

STUDENTS of the Bronze Age have been much puzzled by a class of objects generally described as "mace-heads." Nothing definite seems to be known as to their age or the purpose for which they were intended. Recently I came across some evidence which may throw light on both. In an article by M. Lefebre de Noëttes (*Sur un frein de la xviii^e^ dynastie: Annales du Service des Antiquités de l'Egypte*, vol. xi., 1911, pp. 283-286, six plates) there are given a large number of instances of the discovery of bronze bits, many of which are illustrated. One in the Louvre (described as Roman) has, according to the illustration, two objects which appear to bear a very close resemblance to these "mace-heads." They are strung on the two parts of the bit, and must have been a cruel device to curb the horse.

It would not be possible without examination to say that all so-called "mace-heads" were intended for this use; but it would, I think, be well worth while examining some of them with this object. One point that arises is—are they all completely perforated, or is the hole in any case merely a socket? If they are always completely perforated, my suggestion receives support. If they are not, it is clear that some at least could never have been so used.

Sir John Evans gives a long list of those that were known in 1881, illustrating three, from Lidgate, Suffolk; Great Bedwyn, Wilts; and Ireland (*Ancient Bronze Implements*, Figs. 339-341, pp. 271, 272). From a find in the ruins at Söborg, in North Zealand, with numerous mediæval relics, he attributes them to the mediæval period.

The question is interesting because of its connection with the domestication of the horse in Europe. So far as I am aware, there is no evidence that this occurred in North-West Europe before the end of the Bronze Age.

Will any of your readers take up the question and investigate it more fully?

O. G. S. CRAWFORD.

At the Sign of the Owl.

THE new arrangement of *Book Prices Current*, edited by Mr. J. H. Slater, observable in the bi-monthly parts already issued, is to be extended to the new volume. The arrangement of entries will be alphabetical throughout, and this departure has made it possible to include several thousand additional entries referring to foreign as well as British book sales. The copious general index is not now necessary, but a useful index to the rare and interesting bindings occurring throughout the volume will be given. Subscribers who have already received the parts as they appeared can, if they desire, exchange them free of charge for the complete work covering the season 1913-14, which will be published by Mr. Elliot Stock in September as usual, price 27s. 6d. net.

* * *

I note with much regret the death of a well-known antiquary, who was an occasional contributor to the *Antiquary*—Sir Edward Anwyl—which occurred on Saturday, August 8. Sir Edward, who was only forty-eight years of age, was a distinguished Celtic scholar,

and had rendered many and great services to both Welsh education and Welsh literature. He was a member of the Royal Commission on Ancient Monuments in Wales, and was also a member of the Editorial Committee of the Cambrian Archæological Association. The deaths of an eminent Irish archæologist, Mr. Robert Day, of Cork, which took place early in July, and of the Ven. Edward Barber, Archdeacon of Chester, on July 23, at the age of seventy-three, have also to be regretfully recorded.

A return showing the progress of the British Museum for the year ended March 31, 1914, has been issued as a Blue-book. The year showed a remarkable increase in the number of visitors, the total amounting to 947,090, as compared with 754,872 in the previous twelve months. A total of 398,488 separate objects was incorporated in the collections of the several departments during the year 1913 as follows: Books and pamphlets, 38,116; serials and parts of volumes, 78,597; maps and atlases, 3,741; music, 12,223; newspapers (single numbers), 230,922; miscellaneous, 8,624; manuscripts and seals, 1,475; Oriental printed books and manuscripts, 3,512; prints and drawings, 8,410; Egyptian and Assyrian antiquities, 5,346; Greek and Roman antiquities, 572; British and mediæval antiquities, 4,193; coins and medals, 2,757.

I take the following interesting paragraph from Dr. Raymond Crawfurd's work on *Plague and Pestilence in Literature and Art*, recently issued by the Oxford University Press: "In England, as in Italy, the Black Death left its mark on architecture in the abrupt arrest of schemes of construction in course of execution. Many such breaks may be detected in the church architecture of the fourteenth century, and a notable example is furnished in the unfinished towers of the Church of St. Nicholas at Yarmouth. Prior indicates a similar break of continuity in the building of York Minster. The west front and the nave were in course of construction when the Black Death appeared, and the result is a makeshift wood vaulting to the nave. Then the building of the choir was delayed for twelve years till A.D. 1361, and in its structure the flowing lines of the Decorated style, seen in the west front, have given place to the formal stiffness of the Perpendicular. In London the effect is much less conspicuous than in the northern parts of England, perhaps because it was easier to replenish the supply of masons in the Metropolis than elsewhere. The building of St. Stephen's Chapel in Westminster and the completion of the Abbey cloisters seem to have proceeded continuously, and with no change of style, throughout the Black Death and the following years; and the same is the case with Gloucester Cathedral. Prior considers that the Black Death played a leading part in the superseding of the Decorated by the Perpendicular type, and in the diffusion of the latter from its Gloucester home throughout England. The lack of builders led to masons passing from one district to another, removing them from the conditions of local stone favourable to their best work and to originality of style. The inevitable result was that the architectural style easiest of expression in any form of stone was bound to prevail, and that style was the Perpendicular. Examples of this transformation in the years following close on the Black Death are numerous in the nave and cloisters of Canterbury Cathedral, in the west front of Winchester Cathedral, and elsewhere."

Lecturing at the Royal Society's rooms on July 21 on the excavations of the Egypt Exploration Fund at Antinoë and Abydos, and on the discoveries there of the Græco-Roman era, Mr. J. de M. Johnson explained that waste papyri were then much used in the process of mummification, and by removing the paint from these by means of acid there had been revealed valuable testimony to the literature and life of the period. Parenthetically, he remarked, the nearest approach we had now to papyri was papier-mâché, but he feared this product would never reveal the secrets of the past. The earliest dated character papyrus discovered was a contract for the sale of wood about 301 B.C. He hoped it would be possible for a series of lectures to be arranged which would reconstruct from papyri some centuries of Egyptian history and life. In some of the graves a considerable quantity of pottery had been found, and one bowl bore the inscrip-

tion: "Take of the medicine one-sixty-fourth part daily."

Sir Gaston Maspéro has been elected Permanent Secretary of the Académie des Inscriptions et Belles-Lettres in place of the late Georges Perrot.

It is announced by the Gypsy Lore Society that in consequence of the war the editorial duties have been kindly assumed, in collaboration, by the Rev. F. G. Ackerley, Grindleton-Vicarage, near Clitheroe; E. O. Winstedt, Esq., M.A., 181, Iffley Road, Oxford; and Alexander Russell, Esq., M.A., Dundas Street, Stromness, Orkney. Members are requested to address letters connected with the business of the Society to the first-named.

Mr. P. S. Allen, in his work *The Age of Erasmus* (Humphrey Milford), mentions a curious fact. From the autumn of 1509, when Erasmus returned from Italy and wrote the *Praise of Folly* in More's house in Bucklersbury, until April, 1511, when he went to Paris to print it, Erasmus completely disappears from view. He published nothing—no letter that he wrote survives; we have no clue to his movements.

The fifth report of the Royal Commission on Ancient Monuments in Wales and Monmouthshire was issued on August 7.

The inspection of the monuments of Carmarthenshire has been completed, and the inventories are in preparation for the press. The volume upon this county will be taken in hand immediately upon the publication of that for Denbighshire, which is expected to appear before the end of the present year. The inspection of the antiquities in the county of Merioneth is in progress, and it is hoped in the course of the year to begin the inspection of the monuments of Pembrokeshire. Satisfactory progress has been made in the examination of the tithe schedules and maps at the Board of Agriculture and Fisheries. Of this undertaking there remain unfinished only the schedules and maps for the counties of Cardigan, Glamorgan, and Monmouth, and of these the first-named is already in hand. The Commissioners add that they continue to receive occasional reports of damage done to the monuments, as a rule to those of the prehistoric class, and, though without power of active interference in such cases, they endeavour to exert what influence they possess in the best interests of the public.

The second report of the Royal Commission on the Public Records of England was issued on August 13. The Commissioners again advise the establishment of a permanent Board of Publications, and several of the recommendations in this second report are framed with a view to its establishment. An appendix to the report comprises a list of the various Courts, Registries, Public Departments, and institutions having the custody of public records or documents of a public nature. The Commissioners state that they have come to the conclusion that the custody and repair of the various records still leave much to be desired. The transfer is advised of the judicial records earlier than those periodically transferred to the Public Records Office preserved at the Royal Courts of Justice and in outlying repositories throughout the country. Many of the testamentary and ecclesiastical records now preserved in the Principal Probate Registry at Somerset House, it is stated, are unarranged and not open to public inspection; also that many ecclesiastical records preserved at Lambeth are in a decayed condition and difficult of access. The early judicial or administrative records remaining in the custody of the Judge Advocate-General and the officers of the Duchy of Lancaster appear to be insecure and inaccessible. Generally it is recommended that adequate provision should be made for the safe custody, cleansing, repair, arrangement, and description of the Public Records now preserved, and in particular for those, among others, of the Royal Courts of Justice, County Courts, Crown Colonies, Metropolitan Police Courts, Coroners' records, and Departmental records not transferred to the Public Record Office.

BIBLIOTHECARY.

Antiquarian News.

[*We shall be glad to receive information from our readers for insertion under this heading.*]

PUBLICATIONS OF ARCHÆOLOGICAL SOCIETIES.

THE most important article in vol. lvi. of *Sussex Archæological Collections* is the very full and complete account of the exploration of "An Anglo-Saxon Cemetery at Alfriston," by Mr. A. F. Griffith and Mr. L. F. Salzmann. Besides a description of each class of objects found, there is a precise list of the contents of each of the eighty-four graves discovered. The paper is accompanied by a general plan and twenty plates of objects found. Family and local history are well represented by illustrated papers on "The Barhams of Shoesmiths in Wadhurst," by Mr. R. G. FitzGerald-Uniacke, and "Stories of Loxwood," by Mr. J. C. Buckwell. Mr. C. G. O. Bridgeman throws fresh light on "The Devolution of the Sussex Manors formerly belonging to the Earls of Warenne and Surrey;" and Mr. I. C. Hannah has a paper, well illustrated, on "The Vicars' Close and Adjacent Buildings, Chichester." Several shorter articles and miscellanea complete a good volume.

Ecclesiastical architecture is well represented in vol. lxv. of the *Transactions* of the Historic Society of Lancashire and Cheshire. Mr. Henry Peet traces the architectural history of St. Nicholas's Church, Liverpool, originally built about 1361, and demolished and rebuilt more than once since. "Notes on Childwall," by Mr. R. Stewart-Brown, deals largely with the history of the church fabric. Mr. Stewart-Brown found the parish books in somewhat bad condition, but it is satisfactory to know that a careful examination and rearrangement have shown that very little indeed is missing within the period covered (1571-1769), with some notes and memoranda of a few later years. The books have been repaired and bound, and "placed in two lettered cases in a box in the vestry safe." "The Vicar, wardens, and parishioners are to be congratulated," says the writer, "on having the finest and earliest set of parish accounts and minutes in the Hundred of West Derby, and probably in Lancashire." Mr. J. P. Rylands describes "An Armorial Bench End in Hawarden Church"; and among the other contents are "Liverpool Castle Token" and "Edge Lane Hall," by Mr. C. R. Hand; "North Meols Church, 1803," by Mr. F. H. Cheetham; documents relating to Malpas Grammar School, and a catalogue of the Society's museum. The volume is freely illustrated, and shows throughout that this long established Society has still plenty of healthy activity.

Vol. xxxix. of the *Transactions* of the Birmingham Archæological Society contains several good papers. It opens with a description by Mr. F. T. S. Houghton of the mediæval stone lecterns—the only examples extant of those which existed in monastic churches and chapter-houses — at Abbots Norton, Crowle, and Wenlock, with an illustration of each. Mr. P. B. Chatwin follows with a full and carefully compiled paper on the topography and history of "Edgbaston," freely illustrated, to which is attached a reprint of "A Survey taken of the Lordship of Edgberston in the Year 1701, William Deeley, Surveyor," with an excellent folding reproduction of the contemporary plan on vellum, which is the earliest known map of Edgbaston. Mr. J. A. Cossins gives, as usual, a good account, illustrated, of the excursions made by the Society in 1913, to which Mr. P. B. Chatwin appends a fuller descriptive paper on one of the places visited —Kyre Wyard. The other contents are "Notes on the History of Midland Waterways," with plenty of illustrations, by Mr. H. R. Hodgkinson; "Early Periodical Literature," by Mr. J. A. S. Hanbury; 'Some Remains of the Bronze Age at Mathon, Herefordshire," by the Rev. J. E. H. Blake.

The chief contents of vol. xliv, part ii., of the *Journal* of the Royal Society of Antiquaries of Ireland are the conclusion of Mr. P. J. Westropp's exhaustive study of "The Promontory Forts and Early Remains of the Co. Mayo Coast"; papers on "The FitzGeralds, Barons of Offaly," by Mr. G. H. Orpen; and "Dungory Castle, Kinvarra," illustrated, by Mr. R. J. Kelly; annotated extracts from the "Churchwardens' Accounts, 1484-1600, St. Werburgh's Church, Dublin," by the Rev. J. L. Robinson; and an article containing some curious folk-lore—"The Cattle Disease called the 'Connogh,' and its Traditional Cure by Amulets and Charms"—by Mr. W. F. de Vismes Kane.

PROCEEDINGS OF ARCHÆOLOGICAL SOCIETIES.

THE summer meeting of the ROYAL ARCHÆOLOGICAL INSTITUTE was held at Derby, July 14 to 22. On the first day the members visited Wall, under the guidance of Mr. C. Lynam, and Lichfield Cathedral, which was described by Mr. J. Bilson.

The Romano-British village or town of Wall (Letocetum) stands on the Watling Street between Wroxeter and Derby at or near its intersection with the Ryknield Street. The evidence proves that the site was inhabited as early as the first century A.D., and so remained till late in the fourth century. The whole area covered by Roman occupation seems to have been about thirty acres, but its limits have never been fixed, and it is uncertain whether it was a walled or an open settlement. Excavations begun in 1912 by the owner, Mr. R. J. K. Mott, in conjunction with the North Staffordshire Field Club, have disclosed, on the western slope of the hill west of the church, foundations of a Roman dwelling-house built round a small open court, planned and equipped in Romano-British fashion. With the exception of one wall and fragments of an arch, this site has since been covered up. Lower down the hill a large block of bath-buildings has been excavated, apparently approached from the street by a court surrounded by colonnades. The doorway in the outer wall of the east side is clearly discernible, and west of it are ranged the various bathrooms with their furnaces and drains. They are very well preserved, but the

alterations which they underwent in Roman times, and the limited extent of the area as yet excavated, make it difficult to give a certain explanation of all the rooms. The small objects found are housed in the adjoining museum.

Tutbury and Wingfield were the places visited on July 15. At Tutbury Mr. C. Lynam acted as guide over the church and the ruins of the adjoining castle, both founded by Earl Ferrers towards the end of the eleventh century. Wingfield Manor House, begun about the middle of the fifteenth century by Ralph Lord Cromwell, the builder of Tattershall Castle, and the main block of which was occupied as late as the eighteenth century, was described by Sir W. H. St. John Hope. In the evening the annual general meeting was held. On July 16 the programme included visits to the churches of Sawley, Little Wilne, and Chaddesden; and after lunch to Dale Abbey, Morley, and Breadsall churches—the latter recently much damaged by fire. Mr. A. H. Thompson and Sir W. H. St. John Hope shared the duties of guide. In the chancel of Little Wilne Church are incised alabaster slabs of Hugh Willoughby of Risley (1491) and Isabel, his wife (1462), and a mural brass to Hugh Willoughby (1514) and Anne, his wife. In 1622 the south aisle was prolonged eastwards to form a memorial chapel for Sir John Willoughby, whose monument and effigy, with that of his wife, were erected by their son in that year. The curious screen, dated 1624, the tiled floor, the plaster ceiling, and the contemporary painted windows, all deserve close attention. Morley Church contains a number of good brasses. Dale Abbey is said to have owed its origin to a pious baker of Derby, who retired to this valley and led a hermit's life in a cave, which is still to be seen. The first builders, about 1160, were some Austin canons from Calke, who proved unworthy, and were removed by the King's orders. They were followed by canons of the Premonstratensian house of Tupholme in Lincolnshire, and by others from Welbeck, both returning to their houses owing to poverty. A fourth attempt was made about 1200, when some canons from Newhouse in Lincolnshire succeeded in establishing themselves. The arch of the east window of the presbytery alone remains upstanding, but excavations carried out in 1878-79 revealed the plan of the church, which consisted of a quire and presbytery of five bays, with two aisles to the south, north transept, with a lady chapel to the east, and a south transept, with a tower over the crossing, and nave with north aisle. The cloister was also partly excavated, and had, to the south, the frater with its subvault, and, to the east, the vestry, chapter-house, and dorter subvault. In the chapter-house were found an effigy of an archdeacon and other monuments. Several of the cloister windows, with the glass which they contained, were moved at the suppression to Morley Church, and now form part of the north aisle there.

To the south-east of the abbey is the small church of the village, and beyond it in the hillside is the hermit's cave.

On Friday, July 17, the members visited Croxden Abbey, described by Mr. H. Brakspear; Wootton Lodge, described by Mr. A. H. Thompson; Norbury Old Hall and Church, described by Sir W. Hope; and Ashbourne Church, described by Mr. Thompson. Norbury Old Hall, which adjoins the church on the west, is the ancient manor-house of the Derbyshire Fitzherberts. About the year 1300 Sir Henry Fitzherbert, fifth lord of Norbury, rebuilt the house, which comprised two quadrangles. Of this building only the inner court, the great hall, and some upper rooms remain. The outer court, which lay to the south, was pulled down in 1884. The hall was lighted by three windows, now blocked, and the principal entrance was at the south end. The west doorway was inserted in the middle of the fifteenth century, but the door is of earlier date. The house was much altered by Sir Anthony Fitzherbert (1470-1538), the well-known judge. An upper room at the north-west corner, known as "Sir Anthony's study," is panelled in oak, with texts from the Vulgate in black letters on the panels. Another room to the south-west on the ground-floor is lined with remarkable reticulated panelling. Some of the windows in the entrance-hall and the room to the east of it contain heraldic glass inserted by Sir Thomas, son of Sir Anthony. In the window on the staircase are some fifteenth-century roundels with paintings of the months. Both on the east of the house and in the west of the church there are traces of what was perhaps a gallery connecting the two.

The next day, July 18, the places visited included Repton and Melbourne Churches (Mr. Brakspear), Repton Priory (Sir W. Hope), Breedon Church (Mr. P. B. Chatwin), Staunton Harold private chapel (Earl Ferrers), and Swarkeston Bridge (Mr. W. Smithard). The chapel at Staunton Harold was built in 1633. It consists of a nave of three bays, with aisles and clerestory, a chancel, and a west tower, with organ gallery and entrance under. A wooden chancel screen seems to have been removed in favour of the present wrought-iron screen (probably by Bakewell of Derby) about 1712; the old kneeling-desks have given place to a modern altar-rail; the plaster has been stripped from the walls, and some modern stained glass has been put in, and some painted panels placed below the east window; otherwise the chapel remains practically as it was in the time of the Rebellion. The organ (by Father Schmidt), the font, panelling, pews, pulpit, altar, altar cloth and cushions and communion plate, are all original. An unusual feature is the timber inner order to the tower arch. The ceilings are boarded and painted with clouds, and on the nave ceiling may be seen the signature "Saml. Kirk, 1657." The stonework is signed behind the nave parapet "Shepherd artifex." Round the parapet of the chancel runs the inscription, "Sir Robert Shirley, Baronet, founder of this church, on whose soul God hath mercy."

The programme for Monday, July 20, included Youlgreave Church (Mr. P. H. Currey), the Arbor Low Stone Circle (Professor W. Boyd Dawkins), Bakewell Church (Mr. Brakspear), and Haddon Hall (Sir W. Hope). On July 21, Tideswell Church (Canon Fletcher), Eyam Hall and Church (Rev. F. L. Shaw), and Chatsworth (described by the librarian, Mr. J. P. Maine), were visited. On the last day, July 22, Mr. J. A. Gotch conducted the party over Barlborough Hall, Bolsover Castle, and Hardwick Hall.

The BRITISH ARCHÆOLOGICAL ASSOCIATION and the KENT ARCHÆOLOGICAL SOCIETY held a joint gathering at Canterbury from Monday, July 13, to Saturday, July 18. On Monday the members visited St. Augustine's College, the ruins of the Abbey Church of SS. Peter and Paul, the remains of the early Saxon church of St. Pancras, and St. Martin's Church. In the evening there was a reception at the Guildhall, Dean Wace presiding in the absence of the Mayor. Mr. C. E. Keyser delivered his presidential address, and the Rev. P. H. Ditchfield and the Dean spoke. On Tuesday, the 14th, a long day's motor tour to Dover was undertaken. The members first visited Patrixbourne Church, which was described by the Rev. H. Knight. Bridge Church, with its carved tympanum, was the next stopping-place, and then Barfreston, a late-Norman building of small size, but exceptionally rich in carved stonework. Dover was reached about noon, and the Benedictine Priory of St. Martin, now part of Dover College, and the Maison Dieu, were inspected before luncheon. In the afternoon the members visited Dover Castle, under the able guidance of Sir Charles Warren, and subsequently the Norman church of St. Margaret-at-Cliffe. Wednesday's programe included another motor tour, and fortunately it was made in covered cars, as rain fell from the starting of the journey at 9.15 to well on to two o'clock. The first visit was made to St. Nicholas Church, Ash, where Mr. R. H. Goodsall described the architecture, monumental effigies and bases. The use of Caen stone in some of the work proved the earliest date of the building to be of about 1169 to 1180. Richborough Castle, the Roman Rutupiae, where excavations have lately been in progress, under the direction of the Board of Works, was next described by Lord Northbourne, who expressed the hope that a small committee might be formed, similar to that in connection with Silchester, to interest themselves in the ancient fortress which he was convinced had yet rich treasures to yield to the excavator. As the rain was now falling in a deluge, the walk from the cars to the Castle, and the attention given to Lord Northbourne's brief address, proved the interest shown on the ancient site. Lunch followed, after which St. Peter's Church, Sandwich, was visited, when the Rev. B. W. Day gave some interesting facts compiled by Dr. Cotton. The town had been pillaged or damaged so many times both by the Normans and also the French in 1455 that all records of the church had disappeared, but there were traces of Saxon work. Various other places in Sandwich were visited, and on the way home the members were welcomed to tea at Betteshanger by Lord and Lady Northbourne. Thursday, July 16, was devoted to Lyminge, Saltwood Castle, and Hythe, with somewhat improved weather. Friday was spent in Chichester—City and Cathedral—and on Saturday those who remained visited Chartham Church and the hospital and church at Harbledown and Chilham Castle.

The summer meeting of the BRISTOL AND GLOUCESTERSHIRE ARCHÆOLOGICAL SOCIETY was held at Warwick, July 21-23. On the first day, after a civic welcome, a business meeting was held, when a satisfactory annual report was presented. Canon Bazeley pointed out that this year was the thousandth anniversary of Ethelfreda's foundation or refoundation of the town, and the mound which she raised at Warwick Castle was still a prominent feature. The men of Warwickshire—the Warings—were related to the men of Gloucestershire—the Wiccas—because they came from a common stock. The members afterwards visited St. Mary's Church, the Beauchamp Chapel, and the Leycester Hospital. In the evening the Rev. J. Harvey Bloom read a paper on St. Mary's Church, Warwick. On July 22 Kenilworth and Coventry were visited, and in the evening, at a conversazione given by the Mayor and Mayoress of Warwick, Miss Dormer Harris read a paper on Coventry, and Mr. C. E. Keyser gave his presidential address on the historic interest of Gloucestershire. The last day, July 23, was spent in the Stratford-on-Avon district.

The SUSSEX ARCHÆOLOGICAL SOCIETY held their annual excursion on July 22 in the Chichester district. The programme included visits to Lavant Caves; the earthworks at Bexley Bushes; the earthworks at Trundle Hill; West Dean Church, with its Saxon door and Lewknor tomb; and Lavant Church. But the programme was somewhat interfered with by inclement weather. The various earthworks were described by Mr. A. H. Allcroft.

At the monthly meeting of the NEWCASTLE SOCIETY OF ANTIQUARIES, on July 29, Mr. F. W. Dendy presiding, Mr. A. M. Oliver read a paper on "The Abbots of Newminster." The paper, he said, consisted largely of names, dates, and footnotes, and he only proposed to read short extracts. It was a collation of lists already published, to which were added a few names which had not hitherto been included in any list, and giving, as far as possible, the dates of the Abbots. He thought the abbey had been founded by a convent which left Fountains in December, 1137, and arrived at Newminster early in January, 1138, and also thought that St. Robert received the Benediction in January, 1138. There were in all twenty-seven names as against eighteen in Fowler's Chartulary. The last Abbot of Newminster had not hitherto been known. He was Edward Tyrry, and his name occurred in deeds dated 1527 and 1538. He was probably elected in 1523, or later.

The Chairman congratulated Mr. Oliver on having succeeded in finding twenty-seven Abbots of Newminster when three other local antiquaries had only succeeded in finding eighteen.

The Society made an excursion to the site of Newminster Abbey on July 18, and to Bewcastle and Lanercost on July 25.

On July 22 the YORKSHIRE ARCHITECTURAL AND YORK ARCHÆOLOGICAL SOCIETY made a delightful excursion in the Vale of Pickering. The ruins of Pickering Castle were described by Dr. Kirk. The castle, which belongs to the Duchy of Lancaster, has been in possession of Royalty since the days of the Conqueror, and must have been one of the largest and most strongly fortified castles in the kingdom. Pickering Church was next visited, and its points of interest were described by the Rev. E. W. Drage,

Vicar. After luncheon the party were driven to Middleton Church, the beauties of which were pointed out by the Rev. M. Blakey. The pulpit has a very fine Jacobean sounding-board. In 1764 John Wesley preached in it from the text, "God is a spirit." Mr. W. Cooper, of Aislaby Hall, a famous big-game hunter, kindly showed his magnificent collection of heads of wild animals to the excursionists. At Thornton-le-Dale the party were entertained to tea by Mr. and Mrs. Baldwin. After going over the church the party were driven to Ellerburn, and had the church described to them by the Vicar, the Rev. James Thornton.

A number of members of the NORTHUMBERLAND AND DURHAM ARCHÆOLOGICAL SOCIETY visited Ilkley and Bolton Abbey on Wednesday, July 22, They arrived at Ilkley on the Tuesday night, after inspecting Kirkstall Abbey and Adel Church, under the guidance of Mr. Kitson Clark. On Wednesday morning they paid a visit to Ilkley Church. Mr. H. B. McCall acted as guide, and first directed attention to the three Saxon crosses in the churchyard, explaining the character of the scroll work and figures, and giving particulars of the circumstances leading up to the restoration of the centre cross, also pointing out what had been done. Reference was made to the various features of interest connected with the church, and in drawing attention to the recumbent effigy of Sir Adam de Myddleton in the south aisle, Mr. McCall defined the date of this as about 1300. He said it bore a strong resemblance to the effigy of Brian Fitzalen in the church at Bedale, who was known to have died in 1306. Leaving the church, the party drove to Bolton Priory, and assembled in the ruined chancel, where Mr. McCall gave an account of the founding and history of the Priory. On leaving Bolton a visit was paid to Barden Tower.

On July 23 the CARMARTHENSHIRE ANTIQUARIAN SOCIETY made a successful tour through Gower. The first halt was made at the well-known cromlech of Arthur's Stone, which shares, with that at Pentre Evan, near Nevern, the distinction of being the largest in the country, in which the capstone still rests on its legs. Here Colonel Morgan delivered an interesting lecture. It was pointed out that the cromlech at Arthur's Stone had its double chamber intact. Attention was called to the wedge-stones under the heavy capstone, which, it is estimated, weighs from thirty-five to forty tons.

The party then journeyed on to Stoutall Wood, in order to visit the little known but extremely interesting stone cross standing near the wood. It was pointed out that it was probably the first occasion that any society of antiquaries had visited the stone, the Cambrian Archæological Association never having been to it, even when visiting the district. The stone dates probably from the sixth or seventh century. The party made an interesting "find" of a magnificent specimen of an iron man-trap in the adjacent farm of Stoutall, where it was exhibited by Mr. John Isaacs. It was last used, not many years ago, in Stoutall Orchard. The "find" was acquired by purchase by Mr. Alan Stepney Gulston, of Derwydd, who presented it to the Society for permanent preservation in its museum at Carmarthen. Leaving Stoutall, the motor run was continued to Rhosilly, where a visit was paid to the fine carved arch in the parish church, which is of very fine Norman workmanship. The members also inspected the simple white marble memorial erected on the walls of Rhosilly Church to the memory of Edgar Evans, who perished when returning with Captain Scott's party from the South Pole.

Other gatherings have been the excursions of the SUFFOLK INSTITUTE OF ARCHÆOLOGY on July 30 in the pretty valleys of the rivers Stour and Box, and on July 31 to various places in North Essex, including Castle Hedingham; the bimonthly meeting of the LEICESTERSHIRE ARCHÆOLOGICAL SOCIETY on July 27; the excursion of the BRIGHTON ARCHÆOLOGICAL CLUB to Hangleton and Portslade on July 25; the excursions of the EAST RIDING ANTIQUARIAN SOCIETY to Scarborough on July 23, and of the WORCESTERSHIRE ARCHÆOLOGICAL SOCIETY to Gloucester on July 13; the visit of the DORSET FIELD CLUB to Christchurch, Hants, on July 21; and the excursion of the LANCASHIRE AND CHESHIRE ANTIQUARIAN SOCIETY on July 18 to Arbor Low, where Professor Boyd Dawkins gave an address, and to Hartington.

Reviews and Notices of New Books.

[*Publishers are requested to be so good as always to mark clearly the prices of books sent for review, as these notices are intended to be a practical aid to book-buying readers.*]

THE RECORDS OF KNOWLE. Collected by T. W. Downing. Birmingham: *Midland Educational Company*, Corporation Street; and London: *Messrs. Stevens and Brown*, 4, Trafalgar Square, 1914. 4to., pp. viii+431. Price 30s. net. 200 copies printed.

This handsome and valuable work is issued by Mr. Downing, the Vicar of the parish, as a companion volume to the book published by the late Mr. Bickley, of the British Museum, in 1894, which consisted of a transcript of the remarkable old Guild Register of Knowle. Walter Cook, a native of the widespread parish of Hampton-in-Arden, rebuilt the hamlet chapel of Knowle on a large and beautiful scale in 1397, and shortly after obtained both Papal and regal licence to found here a well-endowed chantry, which was finally enlarged in 1416, with the aid of his friends, into a college of ten chantry priests, together with a guild, which attained to remarkable popularity. The extant register of this guild, in a quiet little market town near the centre of England's central county, from 1497 to 1506, shows that it had about 3,000 members, drawn mainly from among the

ordinary folk of Warwickshire and district. But the remarkable thing is that many influential folk, both in Church and State, appear to have been keen to join this country guild, from different and often distant parts of England, in order to secure the fellowship of its Masses and prayers. On a single page of this register for 1506 are entered the admissions into this spiritual fellowship of the Marquis of Dorset and the Earl of Kent, and their consorts; the Abbots of Bordesley, Evesham, Hales, and Pershore; Sir Richard Empson and wife; the Archdeacon of Coventry and the Rector of Solihull; and Johannes Walleston, Cofferer to Prince Arthur, and Agnes, his wife."

Walter Cook, the founder of this great chantry and guild, has long been known to students of Church history as a bad example of pluralism and of the system of Papal provision, but until this volume was published the extent of the great income he drew from the Church had been by no means fathomed. There can be little doubt, so great were the numbers of the benefices which he held without the shadow of a pretence of fulfilling the obligations attendant thereon, that he was a prince of pluralists, and the very worst known instance of an odious and scandalous system. Mr. W. B. Bickley, who is, we believe, the son of the late author of the Guild Register, has followed up Cook's clerical life from the outset, and has in these pages produced record evidence of the astounding number of preferments that he held, almost all at one and the same time. When a mere boy, and only in first tonsure, he was instituted to the Derbyshire rectory of Ravenstone, and almost immediately obtained seven years' leave of absence whilst he attended the schools. He also held other valuable rectories in Lincolnshire, Oxfordshire, and Yorkshire; the archdeaconries of both Berkshire and Exeter; and canonries at Chichester, Lincoln, Lichfield, St. Paul's, Salisbury, Wells, and York.

Amongst other documents now produced for the first time is a translation of the long consecration deed, by Nicholas, Suffragan Bishop of Worcester, of the rebuilt church or chapel of Knowle in 1402; two mediæval wills of the years 1413 and 1489, and a variety of extracts from the muniments of the Dean and Chapter of Westminster, for Cook entrusted the patronage of the College of Knowle to Westminster Abbey.

The larger portion of this book deals, however, with more modern records. The first part, comprising upwards of 200 pages, consists of an apparently most faithful transcript of the whole of the parish registers, beginning in 1682, down to 1812, together with a complete index. All this will be invaluable to the genealogist and to the compiler of pedigrees, and every conscientious transcriber of a parish register deserves well of his country; but at the same time we feel bound to say that these long transcripts are otherwise remarkably dull, for there is absolutely nothing of any special interest except an extraordinary increase in marriages in 1691-93, when the marriages in this comparatively small township leapt to 42, 32, and 43, whereas in 1696 and 1697 they numbered two each year. Apparently, Mr. Wilkinson, the then minister, who died in 1695, endeavoured, with much success, to make Knowle a quasi Gretna Green; he had originally been a nonconformist, and was therefore probably not disposed to adhere closely to legalities. He did not hesitate to enter in the registers the various parishes from which most of these foreign couples came—from all parts of the country, such as Kenilworth, Walsall, Birmingham, Edgbaston, Warrington, Yarmouth, Coventry, Lapworth, Solihull, and Yardley. One couple went here all the way from London, and another from Bredon, in Leicestershire.

The Churchwardens' Accounts, which begin in 1673, are copied in full down to 1707; after that extracts are given. These accounts are fairly interesting, and there are a few good annotations, but the notes might, with advantage, have been somewhat extended and increased in number. Mr. Downing seems puzzled with the far greater amount of wine used at the Holy Communion in bygone times than at the present day. It certainly seems startling to have 6 quarts of wine provided for Easter Communion in this small place in 1679, and 6 quarts 1 pint on the like occasion in the following year. Again, in 1710-11 no fewer than seventeen bottles of wine were provided; in 1712 the number of bottles was ten, at which standard it remained for several years. These amounts could, however, be readily paralleled by a score or two of other wardens' accounts throughout the country. These large quantities of wine were largely due to two evil causes—the custom of both ministers and wardens taking perquisites from the wine-store, and the still worse legal obligation of insisting on communions under the Test and Corporation Acts, whereby the number of mere formal communicants was materially increased.

These accounts show, as usual, that large numbers of hedgehogs, usually termed "urchins," were yearly sacrificed at the statutable charge of 2d. apiece for their supposed destructive habits, a fee raised to 4d. in later years. Foxes' heads occasionally appear at the fixed charge of 1s. apiece. It would have been well if Mr. Downing had cited the Vermin Act of 1566, whereby their destruction had to be paid for out of the Church rates. It was by the same Act that all birds supposed to be injurious to grain or fruit could be destroyed and paid for by the wardens. There is nothing surprising in finding sparrows included. At Knowle they were paid for at the rate of 4d. per dozen about the end of the eighteenth and the beginning of the nineteenth century. Their destruction at Knowle in 1805 must have been prodigious; the vast sum of £9 12s. 2½d. was paid out that year by the wardens for "sparrows and eggs." Mr. Downing naïvely remarks that it is not stated for whose benefit they were killed. But they were not killed to make sparrow pies, but for the supposed benefit of the whole parish as noxious vermin.

Mrs. Marshall, of The Mermaid, Knowle, may be added to the number of women churchwardens, of which Dr. Cox has culled a good many earlier examples in his work on *Churchwardens' Accounts*. She held that office from 1802 to 1805.

The value of this book is much enhanced by ten good illustrations of the church, and by one of the guild houses, recently restored to the church.

Copies of the volume can be had direct from the compiler, Knowle Vicarage, Birmingham.

BOCCACCIO'S OLYMPIA. Edited, with an English rendering, by Israel Gollancz. Frontispiece. London: *At the Florence Press; Chatto and Windus*, 1913. Small 4to., pp. 56. Price 6s. net in boards; 12s. 6d. net in vellum, with silk ties. 550 copies only printed.

This beautiful example of typography has been produced to commemorate the 600th anniversary of Boccaccio's birth, 1313. Boccaccio, in a Latin letter to Petrarch, part of which is here reproduced in original and in translation, describes his visit to Petrarch's daughter Francesca at Venice in 1367, when the latter's daughter, little Eletta, appeared and charmed his heart. The little one reminded Boccaccio of his own lost child Violante, who died at the age of five and a half. It was in memory of Violante that Boccaccio wrote his 14th eclogue, *Olympia*, which Professor Gollancz here presents—the original Latin on one page faced by his verse translation on the next—in the luxury of delightful type on excellent paper. The veiling of Christian persons and ideas by pagan names and symbols is prettily done, and the whole poem reflects a very real paternal feeling. Scholars, however, may well feel a little doubtful about some of the corrections Professor Gollancz has made in the poet's mediæval Latinity. Following the poem and translation is a brief discussion of the English fourteenth-century poem "Pearl," the theme of which presents certain obvious resemblances to that of Boccaccio's eclogue. Professor Schofield, of Harvard, has endeavoured to prove that "Pearl" was dependent upon "Olympia" as its direct source. Dr. Gollancz shows clearly that this theory is untenable. His brief comparison of the two poems is most interesting and illuminating.

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EARLY RENAISSANCE ARCHITECTURE IN ENGLAND. By J. Alfred Gotch, F.S.A. Second edition revised. With over 300 illustrations from photographs and drawings. London: *B. T. Batsford*, 1914. Demy 8vo., pp. xx+319. Price 15s. net.

The first edition of this delightful book appeared in 1901, and was reviewed at length by Dr. Cox, with reproductions of several of the illustrations, in the *Antiquary* for December, 1901. It is hardly necessary to add to Dr. Cox's appreciation. It is as true to-day as it was in 1901 that this is "the most charming book that has yet been issued on the English Renaissance in architecture. The wealth and accuracy of the illustrations, in conjunction with the pleasant diction and scholarly style of the letterpress, make it impossible for anyone of taste to be disappointed with its contents." Architectural books have frequently but ephemeral lives. That Mr. Gotch's book can be republished thirteen years after its original appearance, with but very slight modifications, is a striking tribute to the solid worth and permanent value of the work. The differences between this issue and the earlier more expensive edition are slight. There is a change in *format*, a few illustrations have been omitted, and the text has been slightly compressed, and in one or two places corrected. The new edition, says Mr. Gotch, "may be regarded as an improved and somewhat condensed version of the old." Nothing whatever of any importance, so far as we can see, has been omitted, while the reduction in price should help to introduce the work to a still wider circle of students. The abundance of fine illustrations remains a delightful feature. We commend the book to our readers with the utmost heartiness.

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A MISCELLANY: PRESENTED TO JOHN MACDONALD MACKAY, LL.D., JULY, 1914. With 14 plates. Liverpool: *At the University Press*; London: *Constable and Co. Ltd.*, 1914. Royal 8vo., pp. xvi+403. Price 10s. 6d. net.

This volume, like every *Festschrift*, covers an enormous amount of ground, but it maintains at the same time a very high standard of scholarship, and will do much to enhance the already great reputation which Liverpool possesses for sound scholarship and enterprising research. Professor Mackay is to be congratulated upon the work his pupils and colleagues have done.

The contributions which make up this volume fall roughly into three heads. There are twelve papers upon academic subjects connected with the theory and practice of University education. One, by Mr. Norman Wyld, strikes a lyric note in a sombre context.

Twelve more papers make up the section headed "Historical, Archæological, and Legal." A brief summary by Professor Garstang, of Hittite studies and explorations, reminds us of the important part which the Liverpool Institute of Archæology has played in the excavation of Sakje Geuzi. Professor Myres has contributed a short but vivid article upon "Herodotus the Tragedian." Following the lead given by certain Cambridge scholars, he portrays Herodotus as a prose poet, in whom the poetic *afflatus* was so strong that his history is only prevented by historical convention from bursting into song. The writer actually recasts passages in the historian into the dramas from which they were harshly dragged into prose. Thus we are given at length the "Capture of Sardis" and "Cleomenes Furens" is outlined for us.

The latent poetical metre in Herodotian prose is a notorious fact, but we are inclined to think that Professor Myres has put too much weight upon it. It is a pity, too, that he has recast one metrical passage into a faulty Iambic.

The paper, however, remains a brilliant contribution to the lighter side of scholarship, and the writer's remark that printing—the tenth muse, "though venerable already, was temporarily exhausted in perpetrating the Disc of Phaestos"—is distinctly epoch-making. Professor Myres, in short, appears in true festal mood.

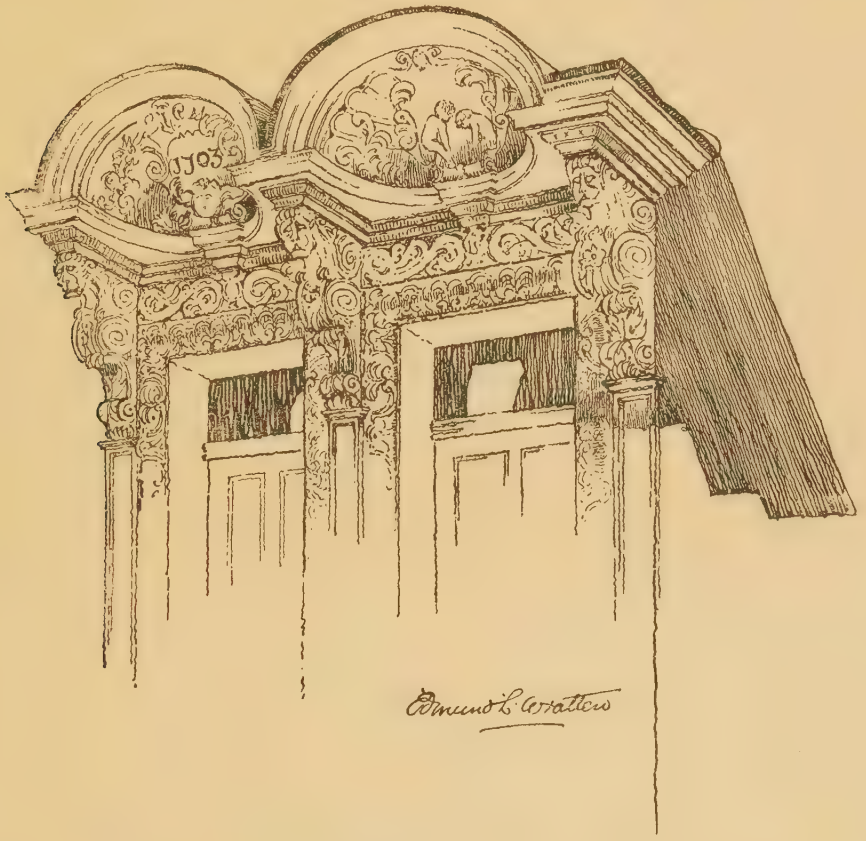
Professor Lehmann-Haupt contributes an acute stylistic analysis of the account of Marathon in Herodotus, and shows that it was made up from three sources—(A) an original version by Dionysius of Miletus; (*a*) additions to and variations of this source; and (B) the contributions of Herodotus himself. The paper is one of the most valuable of recent years upon the subject.

A paper by Mr. Charles Bounier upon an eighteenth-century trial for sorcery, and another by Mr. Robert Priebsch upon German pamphlets and broadsheets relating to the execution of Charles I., are of the very greatest interest. The dialogue in verse, in the latter paper, between Charles and Cromwell is a true German volkslied with an English setting.

Mr. F. P. Barnard's paper on Henry VIII.'s navy is an interesting piece of original research, and reproduces some beautiful drawings of the ships.

Fourteen papers come under the heading of "Literary, Artistic, and Scientific." One by Mr. Kuno Meyer on an old Irish prayer, and another on "Long Galleries in Tudor Houses," are particularly good. There are five more contributions in verse.

The whole volume, in fact, is of the greatest value and interest.



CARVED DOOR-HOODS, LAURENCE POUNTNEY HILL, CANNON STREET.

London Survivals. By P. H. Ditchfield, M.A., F.S.A. With 114 illustrations by E. L. Wratten. London: *Methuen and Co., Ltd.*, 1914. Wide royal 8vo., pp. xvi+312. Price 10s. 6d. net.

The sub-title of this attractive volume describes it as "A Record of the Old Buildings and Associations of the City." Mr. Ditchfield confines himself almost exclusively to the limits of the Lord Mayor's territory. He makes an excursion to the Savoy, with recollections of the palaces and great houses of the Strand, and on one or two other occasions wanders outside the City limits; but in the main is faithful to the central area. The idea of the book is excellent. Like Mr. Norman's *London Vanished and Vanishing*, the work seeks to preserve in text and drawing what survives at the moment of the buildings and associations of the past. The execution is, on the whole, quite satisfactory. It would be easy to point out omissions, but we imagine that Mr. Ditchfield, if he liked, could easily point out more omissions from his pages than his severest critic could indicate. Finality and completeness in such work are practically impossible. We may content ourselves with expressing our gratitude to the author for the useful reference book he has given us, and for the pleasantness of his talk. Mr. Ditchfield buttonholes his reader and gently leads him through the highways and the byways of the City, pointing out this building and that detail, discoursing the while with fulness of knowledge of the historical and other associations with which not only every old house and church, but every lane and street are saturated.

Starting with the remains still extant of Roman London, Mr. Ditchfield passes to the churches of the City—first the pre-Reformation churches, and then those of Wren—to the Charterhouse, St. John's, Clerkenwell, and Austin Friars, the Inns of Court, the City palaces and famous houses, the buildings associated with civic government and with the City companies; with a chapter on "The Signs of Inns and Tablets," and another, "On the River," by way of conclusion. He is, perhaps, happiest among the churches and among the halls of the City companies; but everywhere he is an engaging companion, with an unfailing flow of cheerful, informing, and, with very few and trifling exceptions, accurate comment and illustration. Mr. Wratten's numerous drawings are excellent in themselves, and form a valuable record. Many of the scenes and details represented are familiar—some have been many times figured—but Mr. Wratten in the most familiar scenes usually manages to secure freshness of point of view, while a large number of his drawings give quite unfamiliar details. By the courtesy of the publishers, we are able to reproduce on page 357 Mr. Wratten's capital drawing of two carved door-hoods in Laurence Pountney Hill, Cannon Street. It is quite probable that thousands of the hurrying multitudes who daily pass these doors have never noticed their elaborately carved hoods. "Three carved brackets," says Mr. Ditchfield, "with monster heads, support two shell hoods of beautiful design. On one are carved two naked boys in a field, with conventional trees on either hand; and in the centre of the other is the date of the construction of these doorways—1703—above a Cupid's head. They are remarkable examples of Later Renaissance detail."

The book is well indexed, clearly printed, and handsomely produced.

* * *

PREHISTORIC LONDON, ITS MOUNDS AND CIRCLES. By E. O. Gordon. With twenty-two illustrations. London: *Elliot Stock*, 1914. Demy 8vo., pp. xii + 212. Price 10s. 6d. net.

We must confess that we thought of the story of the disappointed farmer who bought Ruskin's *Notes on Sheepfolds* when on reaching only chapter two of this volume we found ourselves plunged into "Comparative Antiquity in Wiltshire and elsewhere." Both the casual list of "authorities consulted," at the end of the book, and the candid "index" declare the wide field into which the author has chosen to stray, and before endeavouring to offer a few words of praise where praise is due, we feel bound to enter a protest against this kind of book-making. Neither serious students nor general readers ought to be falsely encouraged by such a title. "Sunrise at Stonehenge" and "Terra-cotta Whorls from Hissarlik" (the latter in a chapter entitled "Footprints of Notable British Monarchs") are characteristically odd illustrations to this work, though they happen to be technically very superior to an indifferent photograph of the "Monument on Parliament Hill." It does seem a serious pity, in the name of dignified archæological literature, that some editorial mind was not allowed to guide Mr. Gordon (or is it Miss Gordon?) in laying this compilation before the public.

Having discharged this somewhat ungrateful duty of the honest reviewer, let us add that the author has brought together a curious and interesting medley of facts and assertions. Frankly, it had never occurred to us to liken Thorneycroft's chariot of Boadicea to those sculptured on the Assyrian marbles from Sennacherib's Palace, even without "the blades fixed in the wheels," and an "etymological" item as to Greek philosophers migrating from Cricklade (Greeklade) strikes us as audacious. But the central portion of the volume contains some amusing and suggestive accounts of "British Pyramids," "Holy Hills," and "Court Leetes," with other matters far removed from Prehistoric London, which will at least serve to remind the modern reader of the little known and uncharted past from which the earliest ancestry of our race was drawn. W. H. D.

* * *

ENGLAND INVADED. By Edward Foord and Gordon Home. With maps and illustrations. London: *A. and C. Black*, 1914. Crown 8vo., pp. ix + 370. Price 7s. 6d. net.

This work is in a sense a new venture in historical writing. As the title shows, it discusses the various occasions when enemies have attempted to invade England. The result is a fine piece of critical work, productive in some cases of new and interesting conclusions. Mr. Foord, who is largely responsible for the main part of the history, has suggested some fascinating solutions to old problems. Most of his conclusions have the merit of being supported by the evidence of first-hand investigation of the places concerned. The most important of these solutions is the identification of the site of the great battle between Boudicca and Suetonius. Mr. Foord, in opposition to Professor Haverfield, would seek for it in the districts south of London, and he finally limits the area of search to the neighbourhood of Dorking and Box Hill, where there are sites which agree admirably with the somewhat scanty descriptions we possess. Mr. Foord's case is completely convincing, and seems to be fully proved, as far as proof is possible; in any case, Professor Haverfield's assumption that Suetonius retired upon Deva is seen to be impossible.

The chapter upon the "Lost Period" of English history and upon the English Conquest is extremely lucid, and the criticism of the Danes and their methods is more outspoken than is usually to be found in histories of that period. The account of the battles of Senlac and Flodden shows how fully the writer has investigated his subject, and the maps of each of these battlefields are of great value. The numerous pen-and-ink illustrations of places and things connected with the events described and the large number of excellent maps and photographs make the book an important and valuable contribution to English history.

* * *

A PILGRIMAGE IN SURREY. By James S. Ogilvy. With 94 coloured plates by the author. London: *George Routledge and Sons, Ltd.*, 1914. 2 vols. Royal 4to, pp. xii + 324 and xii + 481. Price 50s. net.

Here are two stately volumes devoted to the topographical history and picturesque scenery of one of the most attractive of the home counties. Mr.

Ogilvy seems to have explored every part of Surrey, and, with pen and brush and pencil in hand, must, we should imagine, have had a most enjoyable time. A good deal of that enjoyment will be shared by the possessor of these handsome tomes. The text is in the main competent, and Mr. Ogilvy has the knack of making details of manorial history and descent, and of local topography—ecclesiastical and other—interesting reading. But as regards the consultation of authorities he seems to have stopped short of the most recent and best. In his preface he mentions Aubrey, Evelyn, Manning and Bray, and Brayley and Britton, but, curiously enough, seems to be unaware of the existence of the Victoria History of the county. The text shows a like neglect, for if he had consulted that monumental work, Mr. Ogilvy would certainly have corrected sundry statements here made on the authority of the earlier historians. But, after all, a few lapses in the matter of manorial descents and the like will not affect the general reader's pleasure and profit in reading the story of the author's wanderings set forth in all the luxury of bold, clear-cut type. Besides, the chief attraction of the volumes is pictorial. Illustrated books on Surrey are not few in number, but Mr. Ogilvy has eschewed many of the more familiar scenes, and has sketched and painted for us houses and views which have not been hackneyed by repetition. Some, of course, are old friends—such as West Horsley Place, Baynards, the Anchor Inn of Ripley, and so on—but the most familiar get a touch of novelty at the artist's hands, while many others are delightfully fresh. The colour reproduction is on the whole satisfactory, and in some examples particularly good, though a few leave somewhat to be desired. Altogether these are volumes which every Surrey lover may well be glad to place upon his shelves.

* * *

GOODE OLDE COUNTREE. By Charles A. Mace. Illustrations. London: *The St. Catherine Press*, [1914]. Crown 8vo., pp. viii+185. Price 6s. net.

This book is a hotch-potch of chapters relating more or less to the Cotswold country—one of the most beautiful and unspoiled districts of England. The frontispiece is a portrait of the youthful author. His ingenuousness is not unaccompanied by self-confidence, as shown by the tone of his preface. The writing is very amateurish. Misprints are numerous, such as "tan" for "fan" (p. 52), "Philemore" Holland (p. 105), Corbet's "*Its*" *Borea e* (p. 107), "Cheese" for "Chesse" (p. 62), and many more. Blunders abound. On p. 74 we read of a School Board being formed in 1865, and of a Board School being built in 1846, when School Boards were not invented till 1870. On p. 11 we are told of a Roman camp—"circular in form, as were all such fortifications"! Some very poor prose is printed as verse on p. 79. Lord Falkland, on one and the same page (p. 5), is said to have been killed in 1643, and married in 1653. Pages are occupied by local chitchat and personal details which should not have strayed beyond the columns of the local newspaper. The best chapter is that on the old-fashioned Harvest Home. But the book cannot be criticized seriously. The illustrations are the best part of it; but as no list of them is given, it is not possible to identify such a view as that facing p. 35, labelled "A Pretty Cotswold Village." It has clearly been a great pleasure to Mr. Mace, who has a praiseworthy love for his native region, to compile the book, and no doubt it will please his many friends among the Cotswolds to possess it—perhaps to read it.

* * *

RECORDS OF A NORFOLK VILLAGE. By Christobel M. Hoare. Preface by Walter Rye. Five illustrations. Bedford: *The Bedfordshire Times Publishing Company, Ltd.*, 1914. Demy 8vo., pp. xii+281.

The village is Sidestrand, well known to visitors to Cromer and the neighbouring north Norfolk coast. It is a small agricultural parish, and has a church which, as Mr. Rye says in his forcible way, "contains no interesting monuments, no stained glass, no mural paintings, and no rood screen to give an interest" to Miss Hoare's story—"in fact, the fabric of the church itself is practically but an empty shell, and a moved shell at that," yet Miss Hoare has succeeded in bringing together no small store of valuable information. The church, mainly of the fifteenth century, the original round tower of which fell in 1841, was dangerously near the edge of the cliff, and in 1881 was transplanted, stone by stone, to a site farther inland. A new tower was built, the hurriedly built and somewhat mean construction of 1848 being left on the cliff, where many visitors mistakenly regard it as a relic of antiquity. Miss Hoare describes the reconstructed church, and gives documentary information as to church land, ornaments, and other property, including the inventory of 1552, which can be compared with one of 1912. A list of the Rectors from 1306 to 1911 is supplied. Chapters v. and vi. give a variety of interesting extracts illustrating the history of the two manors in which Sidestrand has been comprised since Domesday Book was compiled. The great names of De Warenne, De Poynings, and Fitzwalter are connected with Sidestrand history, and a carefully compiled chapter on "Families and Names" gives particulars of the local connections with the families named and with others. The next chapter details some sixteenth-century disputes regarding local lands, and then follow sundry appendices dealing with field-names, local industries, songs, etc. The second half of the volume contains a complete transcript of the registers 1558-1858, extracts from the churchwardens' accounts, 1705-1753, and 1782 to the present day, and copies of the monumental inscriptions in church and churchyard. A good index completes an admirably compiled parish history. Miss Hoare has clearly not spared labour, and unsparing industry has been guided and controlled by sound judgment. The results are entirely satisfactory. We should be glad to see the histories of other rural parishes treated on the same lines.

* * *

URQUHART AND GLENMORISTON: OLDEN TIMES IN A HIGHLAND PARISH. By William Mackay, LL.D. Second edition. Fifteen illustrations. Inverness: *Northern Counties Newspaper and Publishing Company, Ltd.*, 1914. Demy 8vo., pp. xxiv+596. Price 10s.

We gave the first edition of this book a cordial welcome in the *Antiquary* for June, 1894, and we

are glad to know that though it has been for some time out of print, the continued demand necessitates the issue of a fresh edition. Dr. Mackay has ransacked most of the available original sources, and presents a consecutive history of Scottish life—a miniature history of Scotland—in the two beautiful glens of Inverness-shire—Urquhart and Glenmoriston—from 1296, with a few preceding pages relating chiefly to early legends, down to the Disruption in 1843, with supplementary chapters on education and culture, folk-lore, and industrial and social life in the parish. There is, of course, a full account of the connection of the men of the parish with the Jacobite risings of 1715 and 1745, and of the lamentable events that followed the fatal day of Culloden, with much exciting matter in earlier chapters concerning local and clannish feuds and raids. The book, indeed, unrolls a fine panorama of Highland history and life during several hundred years, and contains much valuable information, based to no small extent on original research, plainly and clearly set forth. The chapter on folk-lore contains some wondrous legends of fairies, divination, and witchcraft. There are many appendices, largely documentary, and an index, chiefly of names. We commend the volume to all patriotic—that is, to all—Scotsmen.

* * *

Major P. T. Godsal has published a sixteen-page pamphlet, entitled *Mons Badonicus: The Battle of Bath* (Bath: George Gregory; London: Harrison and Sons), with the object of proving that Geoffrey of Monmouth's story of a battle at Bath is "not a deliberate concoction, as are so many of Geoffrey of Monmouth's statements," but that it is true in the main, and affords "definite proof that that mysterious Welsh victory"—the Battle of Mons Badonicus—"did take place at Bath." The pamphlet deserves the attention of antiquaries interested in the subject. Major Godsal makes out a strong case both for the identity of Bath with the site of Mons Badonicus and for the truth of Geoffrey's story.

* * *

We welcome the new number, July-September, vol. iii., No. 3, of that useful quarterly, *History* (89, Farringdon Street, E.C. Price 1s. net). Of "topical" interest in connection with the celebration of the Centenary of Anglo-American Peace is the able opening article by Mr. T. Bruce Wilks on "The Treaty of Ghent." Other papers deal with "The Discovery of the Far East and of Inner Asia," by Professor Raymond Beazley; "Machiavelli," by Dr. J. W. Horrocks; "Origin and Significance of Feudalism," by Mr. A. F. Hattersley; "The House of Lords, 1422-1485," by Mr. Henry Smart; and "The Saxon Conquest of Devon," by Mr. J. J. Alexander. The *Architectural Review*, August, contains fourteen fine plates, besides many illustrations in the text, with articles on, *inter alia*, "The Baths of Caracalla: A Restoration by William Walcot," by Mr. W. G. Newton; "Potsdam Palaces," by Mr. P. Abercrombie; "Architectural Bronze and Iron Work in Canada," by Mr. A. C. Marchant; and "Old English Almshouses," by Mr. Sidney Heath. We have also received the *Indian Antiquary*, July and August, and *Rivista d'Italia*, July 15.

Correspondence.

"COLLECTIONS FOR LITHUANIAN PROTESTANTS, *circa* 1660."

TO THE EDITOR.

May I add the following to my note in the June issue under the above heading? The request is made on the extraordinary nature of the fact recorded, for which I am indebted to the Rev. J. Sparshatt, of Outwood Rectory, Redhill, who writes recently: "In connection with your note *re* 'Collections for Lithuanian Protestants,' the following items, extracted from the Churchwardens' Accounts of my old parish of St. Olave's, Exeter, may be of interest, though somewhat later in date than those cited by you:

(1) '1699, May 6th. For the poor Protestantes abroad	24. 00. 00.
(2) 1714/15, Feb. 9th. A Briefe for ye Reformed Episcopal Churches in Great Poland, and Polish Prussia	03. 05. 00.'

The first of these represents a very large sum for such a small parish, and probably points to some extraordinary occasion of which the entry says nothing."

The sum is certainly very large as compared with similar collections for "poor Protestantes abroad," which I should attribute to the enthusiasm and self-sacrifice of the good people of Exeter. Mr. Sparshatt adds two more instances of like generosity, which, though for other purposes, deserve transcribing here:

"Unfortunately, our Accounts [of Outwood Church, I presume]—as bound up in volumes—only commenced in 1689; previous Accounts were kept in rolls, which certainly were in existence about 1850, but are not now in the parish safe! An interesting entry is that of Briefs for (April 27, 1692) 'ye redemption of Captives, 00. 11. 08,' and also (on June 25, 1700) 'a Briefe for ye distrest Captives in Machanes, 04. 18. 00'—probably for the ransom of Englishmen held as prisoners by the Mediterranean pirates and workin as galley-slaves."

The mysterious disappearance of the rolls is a tale of negligence or pilfering which only too many pre-Reformation church archives could tell were they endowed with speech.

J. B. McGOVERN.

St. Stephen's Rectory,
C.-on-M., Manchester.

NOTE TO PUBLISHERS.—*We shall be particularly obliged to publishers if they will always state the price of books sent for review.*

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